

SATURDAY, JANUARY 29, 1887.

No. 769, New Series.

THE EDITOR cannot undertake to return, or to correspond with the writers of, rejected manuscript.

It is particularly requested that all business letters regarding the supply of the paper, &c., may be addressed to the PUBLISHER, and not to the EDITOR.

## LITERATURE.

*The Greville Memoirs.* Part III., 1852-1860. In 2 vols. (Longmans.)

THE completion of Mr. Greville's journals is a considerable literary event. From first to last they cover a period of forty years, and few English memoirs have been so copious, so exact, so well-informed, or so incisive. In some respects this instalment lags behind the others. There are but few stories; of which the best are the well-known anecdotes of Sir Alexander Cockburn, and the story of Mr. Gladstone's narrow escape from being thrown out of window at the Carlton Club. There are fewer portraits, although those of Miss Berry and Mme. de Lieven, Lord Beauvale and Lord Ellesmere, are excellent. There is little scandal, and the pages are almost exclusively occupied with political events, and sometimes with political comments and forebodings. On the other hand, these volumes bring us within reach of our own times, and what they lose in piquancy they gain in personal interest. Mr. Greville's information, though drawn from less wide sources than formerly, is very full and particular. Through the Duke of Bedford he was acquainted with Lord John Russell's changes and opinions; Lord Clarendon imparted to him a great deal of knowledge upon foreign affairs in the years of the Crimean war; and from other persons—for example, Sir George Cornwall Lewis, whom he advised to accept the Chancellorship of the Exchequer—he obtained a close insight into the events of the day.

The picture, as he presents it, is by no means creditable to the persons or parties of the time. Of parties, there were at least five—the Whigs, the Radicals, the Peelites, the Derbyites, and the Irish Brigade; and in 1855 the Whigs might have been sub-divided into Russell Whigs and Palmerstonian Whigs. Lord Derby at variance with Mr. Disraeli, Lord John Russell with Lord Palmerston, and each of these last in turn with the rest of the Whig cabinet, do not form an edifying spectacle. Mr. Greville writes of "the hopeless state of discord and disagreement in the Liberal party" in 1852, the bitterness with which the Protectionists detested the Peelites, and the jealousy with which the Whigs viewed their position in the Aberdeen Ministry. There was a crowd of office-seekers. All personal claims could not be considered; and Lord Derby wittily said "he calculated the new cabinet [1852] could not consist of less than thirty-two men, and many then left out." Mercilessly severe to Mr. Disraeli, Mr. Greville says, of a conversation of his with Mr. Delane, after the fall of the first Derby Administration:

"He never seems to have given a thought to

any consideration of political morality, honesty, or truth in all that he said. The moral of the whole is that, let what will happen, it will be very difficult to bring Lord Derby and Disraeli together again";

and of Mr. Disraeli's first attack on the new government, he writes, "It was a speech of devilish malignity, quite reckless, and shamelessly profligate."

His own friends he found little better. There are censures upon Lord John Russell, during the Crimean war, couched in the most unmeasured terms; and, although he could not speak more hardly of Lord Palmerston in these volumes than he did in the previous ones, it is not too much to say that he, as a matter of course, credits him with all manner of high-handed and underhand proceedings. Towards Lord Aberdeen he is more lenient, and takes the view, recently elaborated by Mr. Walpole, that Lord Aberdeen's conduct of foreign policy before the Crimean war was far from being the bungle that it is generally represented to have been. Lord Clarendon's services and character throughout appear in a bright and warm light; but of Lord Stratford de Redcliffe he forms the darkest opinion, and considers him to have brought on the Crimean war, and that largely from personal feeling. Lord Stratford's own defence, however, is still in his MS. memoirs; but it is to be noticed that Mr. S. Lane-Poole, who has had the advantage of consulting them for his memoir in Mr. Leslie Stephen's Dictionary, comes to the opposite and favourable conclusion of Lord Stratford's conduct.

From first to last Mr. Greville was opposed to the Crimean war. He deplores the position of England, so dependent on the always untrustworthy course of Napoleon. In 1855, he says, after a conversation with Cornwall Lewis:

"Our Government are aware that they have no alternative, and that nothing is left for them but to acquiesce with a good grace, and make the best case they can for themselves here, the case being that the emperor is determined to make peace, and that we cannot carry on the war alone. This was the amount of Lewis's information, to which he added the expression of his disgust at the pitiful figure we cut in the affair, being obliged to obey the commands of Louis Napoleon, and, after our insolence, swagger and bravado, to submit to terms of peace which we have already scornfully rejected: all which humiliation he justly said was the consequence of our plunging into war without any reason, and in defiance of all prudence and sound policy."

Elsewhere, he calls the war "this odious war"; and he would have publicly combated its prosecution, but in the heated state of public opinion he was afraid to do so, and even for holding his tongue was called by his friends a Russian. It is remarkable that he, a Whig with a strong dread of democracy, approved the line taken by Mr. Bright, and believed his arguments against the war to be unanswerable. He writes on November 4, 1854:

"In the *Times* of yesterday appeared a very able letter of Bright's with his view of the war and the faults committed by our Government in respect to it, which letter as nearly as possible expresses my own opinion on the subject. . . . December 24. The third reading of the Enlistment Bill carried by 38, after a very fine speech from Bright, consisting of a part of his

letter with its illustrations. In my opinion this speech was unanswerable."

The Emperor Napoleon naturally makes a considerable figure in these pages; and from the eve of the Crimean war to "the Pope and the Congress" pamphlet, his policy appeared to Greville tortuous and unaccountable. His character was a singular mixture: indolence of disposition, combined with much administrative intermeddling and iron tenacity of purpose; a genuine admiration of England and English institutions, warped by duplicity and unscrupulousness; great daring in policy, and great personal timorousness; a singular charm of manner, and a mean appearance. There was at one time a plan, favoured by Lord Malmesbury, for a marriage between the emperor and the Princess Adelaide of Hohenlohe, the Queen's niece; and while this affair was still in negotiation Napoleon was making proposals to Mlle. de Montijo, and married her, although in so doing he offended the delicate susceptibilities of the French people. His capacity for dissimulation was enormous. Before the Italian war he sent Lord Cowley, the English ambassador at Paris, who had long been almost his foreign minister, to Vienna as his representative to negotiate with the Austrians and avert war. Yet, at that moment, Napoleon was already pledged to Cavour, and the Italian war was decided upon. Mr. Greville writes, March 1, 1859:

"According to all political calculations, Cowley's mission ought to succeed; but I feel no confidence in his success, and rather believe that the Emperor Napoleon is acting with his usual duplicity and treachery, and duping Cowley to gain time, which is necessary to his plans. It is revolting to see that the peace of the world and so much of the happiness or misery of mankind depend upon the caprice and will and the selfish objects and motives of a worthless upstart and adventurer, who is destitute of every principle of honour, good faith, or humanity, but who is unfortunately invested with an enormous power for good or evil."

Harsh as this is, it must be remembered that Mr. Greville had good opportunities of judging Napoleon, and also some reason to take the most favourable view of him. Apart from his previous knowledge, Greville was treated by the Emperor in Paris, in 1855, with distinguished consideration.

"We had a conversation, which lasted at least an hour and a half, on every imaginable subject. It was impossible not to be struck with his simplicity, his being so natural and totally without any air or assumption of greatness, though not undignified, but perfectly *comme il faut*, with excellent manners and easy pleasant fluent conversation. I was struck with his air of truth and frankness; and though, of course, I could not expect in my position and at this first interview with him that he should be particularly expansive, yet he gave me the idea of being not only not reserved, but as if, when intimate, he would have a great deal of *abandon*. It was difficult to bring away all the subjects he discussed, and I do not know that he said anything wonderfully striking; but he made a very favourable impression on me, and made me wish to know more of him, which I am never likely to do."

On the same visit, however, Guizot said something very striking in deploring the Russian war, which is well worth recollecting: "People go to war to make conquests or to make peace. You profess not to intend the

first. How do you propose to effect the second? By reducing Russia to accept your terms? Can you do so? Will she yield? If not, what then? You may wound her, but you can't strike her in a vital part; and the more barbarous she is the more she will consent to suffer and the less she will be disposed to yield."

Mr. Greville dwells over and over again upon the extreme difficulty of obtaining an exact relation of events which were only just past. He might equally well have remarked upon the fallacy of political forecasts; for, shrewd observer as he was, still he was repeatedly at fault in his expectations of men and parties. This is peculiarly so in the case of three statesmen still alive—Lord Derby (then Lord Stanley), Lord Granville, and Mr. Gladstone. Of the first he says, in 1858:

"Lord Stanley is so completely *the man of the present day*, and in all human probability is destined to play so important and conspicuous a part in political life, that the time may come when any details, however minute, of his early career will be deemed worthy of recollection."

When Lord Granville attempted, without success, to form a ministry in 1859, Mr. Greville writes:

"This reconciliation [of Lord John and Palmerston] will be very favourable to Granville's pretensions, and secure to him the lead of the House of Lords, and not improbably, at some not very distant day, lead to his being Prime Minister. In this age of political Methuselahs it is an enormous advantage to be little more than forty years old. . . . The transaction has been a very advantageous one for Granville, and will inevitably lead, sooner or later, to his gaining the eminence which he has only just missed now."

He mentions several of Mr. Gladstone's oratorical triumphs, and remarks, in 1858:

"Derby will get Gladstone, if possible, to take the India Board, and this will be the best thing that can happen. His natural course is to be at the head of a Conservative Government; and he may, if he acts with prudence, be the means of raising that party to something like dignity and authority, and emancipating it from its dependence on the discreditable and insincere support of the Radicals."

Of the Queen there is at least one anecdote which represents her in the most amiable light:

"[Lord John Russell] told me last night that the Queen had talked to him about the present clamour, which of course annoyed her; and she said if she had had the Prince to talk to and employ in explaining matters at the time of the Bedchamber quarrel with Peel, that affair would not have happened. Lord John said he thought she must have been advised by somebody to act as she did; to which she replied with great candour and *naïveté*—'No, it was entirely my own foolishness.'"

Old age was telling severely on Mr. Greville during these years. His language has lost the sprightly vivacity with which he began his journal some forty years before. It may be that years somewhat warped and soured his judgment; gout tortured him, and he was not without fears of blindness. He sold his racehorses, he resigned his office, he withdrew from society, and at last he closed even his journal itself. It is like standing by to witness the decay of an old friend. Caustic and shrewd as he was, intrinsically he was one of the most modest of men, very conscious of his own deficiencies, and generous in his

appreciation of the powers of others. He closed his last page with the words (November 13, 1860):

"I take my pen in hand to record my determination to bring this journal (which is no journal at all) to an end. I have long seen that it is useless to attempt to carry it on, for I am entirely out of the way of hearing anything of the slightest interest beyond what is known to all the world. I therefore close this record without any intention or expectation of renewing it, with a full consciousness of the smallness of its value or interest, and with great regret that I did not make better use of the opportunities I have had of recording something more worth reading."

And yet this record is one of the most valuable and interesting political books of the century.  
J. A. HAMILTON.

*The Vision of William concerning Piers the Plowman.* In Three Parallel Texts, together with "Richard the Redeless." By William Langland. Edited from Numerous MSS., with Preface, Notes, and a Glossary, by Walter W. Skeat. In 2 vols. (Oxford: Clarendon Press.)

It is now twenty years since Prof. Skeat began his labour of love upon *Piers Plowman*. The book had already been edited—and, as Prof. Skeat generously admits, extremely well edited—by the late Thomas Wright; but Mr. Wright would certainly have been astonished if he could have been told how much yet remained to be done for the illustration of his author. The results of Prof. Skeat's work, as presented in this splendid edition, do not consist merely in the mass of various readings which he has obtained from his extensive collation of MSS., or in the many amended interpretations of individual passages. New light of the most important kind has been thrown on the design of the poem and on the history of its development in the author's mind. It was reserved for Prof. Skeat to establish the fact (which one writer, Mr. Price, had previously suspected, though his suggestion had remained unheeded) that Langland wrote three (and not, as was formerly thought, merely two) widely differing versions of his great work. He has succeeded also in assigning the dates of composition of each of these texts, which he edited separately for the Early English Text Society, with an exhaustive glossary and copious introduction and notes. The chief distinguishing feature of the present edition is that the three texts are now printed side by side. This is an improvement of the utmost value, but one which was extremely difficult to effect, as the alterations which Langland introduced into the later recensions of his work consist not only of additions and retrenchments, but also of wholesale transpositions. The difficulty has been got over by the clever device of printing the transposed passages of each text over again, in small type and in brackets, opposite to the corresponding passages of the other texts. The principal various readings of the MSS. of each text are given at the foot of the page. The glossary, although abridged from that in the Early English Text Society's edition, is for all practical purposes complete, and is entirely free from hazardous etymological

speculation. In the notes, Prof. Skeat's command of Middle-English literature has enabled him to supply a great number of parallels illustrating the phrases that present linguistic difficulties; and the frequent allusions to passages of mediæval theologians and philosophers are carefully traced to their sources. Altogether there are few classics—in any language but Greek or Latin—that have been fortunate enough to be presented in so complete and satisfactory an edition as this.

Langland is an author well worthy of all the pains which his latest editor has bestowed upon him. So far as purely literary qualities are concerned, indeed, he has often been overpraised. To compare him with his great contemporary Chaucer is simply absurd, and even the more appropriate comparison with John Bunyan does not result to his advantage. The allegorical personages which appear in his work have little dramatic reality at best, and often drop their mask in a way which shows that the writer's interest was more in the didactic purpose than in the poetic form of his work. But, if Langland is not a great poet, he is well worth knowing as a man, and his poem reveals him to us with wonderful clearness. There is no other book which affords us such an insight into the intellectual and moral life of the England of the fourteenth century. And as a preacher Langland has something to say which is not without its application even to our own age. Whatever lack of formal unity there may be in his book, he never wanders far from his leading thought—that the service of man is the only acceptable service of God. It is this idea which is the foundation of the conception of the personage who gives his name to the whole poem. With reference to the allegorical meaning of *Piers the Plowman*, it seems to me that Prof. Skeat in his introduction has not quite done justice to the consistency of the author's design. He says that in the early part of the poem Piers "is a blameless ploughman, and a guide to men who are seeking the shrine of Truth"; afterwards he is Jesus Christ; and, later still, he "denotes the whole Christian body." This is, indeed, in a sense true; but it conveys the impression that Langland is chargeable with an extraordinary confusion of thought. In fact, however, although there is certainly development in the author's conception, there is no inconsistency; and I should prefer to say that, from first to last, Piers represents—to use a modern phrase for a very ancient thought—the ideal humanity, seen under the aspect of the honest workman. Langland's aspiration for society is that the world may be ruled by Piers the Plowman; that men, whatever their rank or calling, may aim at being faithful workmen, scorning to enjoy any honour, wealth, or privilege, except as the wages of service to mankind. He that will find the way to truth, that desires to gain a pardon more valid than those granted by the pope, must put himself under the guidance of Piers, and labour with him in his fields. But, as the portrait of the Ideal Man grows under his hand, Langland feels that this ideal has once for all been realised in the person of the Son of God. Hence the passages which absolutely identify the Plowman with Christ. But, in the text, the final

form of the poem, these passages are mostly altered or removed; and they are better away, because they obscure the singularly felicitous allegorical idea that Piers strove in vain to recover the fruits of his orchard from the grasp of the devil, until Christ, assuming the Plowman's disguise, fought and conquered in his behalf. Surely Langland's "honest workman" represents a far more wholesome moral ideal than did the "hero" of whom, in our younger days, we heard so much more than enough. The world would be little advantaged if everyone tried to be a hero; but we may all be the better for listening to Langland's counsel "to seek Piers the Plowman."

Because Langland chose a ploughman as the embodiment of his view of the worthy life it has sometimes been supposed that his aim was to exalt the worth of handicraft labour above that of other kinds of service to society. This interpretation of the poem seems to have been common in the author's own day, but it is very far from being the truth. Any man, be he king, knight, priest, merchant, or lawyer (Langland is not quite sure about the lawyer, but gives him the benefit of the doubt!) who faithfully does his duty in his own calling is entitled to share in the advantages of Piers the Plowman's pardon.

It is worth while to notice that Piers the Plowman by no means occupies so large a place in the poem as its title might lead the reader to expect. The fact is that, in seventeen out of the twenty-three "passus," or books, of which the work, in its latest form, consists, he is not mentioned at all. Nevertheless, Langland was well advised in the name which he gave to his poem. The thoughts which found their happiest and most effective expression in the delineation of Piers the Plowman are still in the author's mind, even where Piers himself is not introduced. "Quicquid agunt homines" is his theme; but however diverse are the objects of his satire or his praise, it is always the idea of the "honest workman" that supplies his standard of judgment. Nowhere is this more evident than in the interesting passage in which, turning his satiric humour upon himself, he describes his own manner of life, and sorrowfully confesses that to the reproaches of Conscience and Reason he has no answer but tears of penitence and vows of amendment.

With all its faults, the *Vision of Piers Plowman* is unmistakably "ung livre de bonne foy"; and books of which this can be said are often long-lived, even though they may be unshapely in design and rugged in workmanship. No thoughtful man who has read through the poem will feel that the time spent upon it has been wasted.

Among the many services which Prof. Skeat has rendered to the memory of Langland one of the most important is that of having established his claim to the authorship of *Richard the Redeless*. The genuineness of Prof. Skeat's discovery was at one time strongly contested, but he has conclusively disposed of most of the objections that were brought against it; and the difference of style between this poem and *Piers the Plowman* is not greater than we might expect to find in two works written at

different periods of the author's life. The poem is a keen criticism of the government of Richard II., written when that unfortunate young king was a prisoner, but while there still seemed hope that he might be restored to a position of power in which he might be able to profit by the good counsel tendered him. Prof. Skeat conjectures that the unfinished state of the poem is due to its composition having been interrupted by the unlooked-for news of Richard's deposition. In the notes the historical allusions are carefully explained, and attention is called to the many points of coincidence in thought and expression with Langland's earlier work.

There are only a few points with regard to which I should venture—with much diffidence—to question the correctness of Prof. Skeat's interpretation of his text. The word *bosse*, applied to the bear in *Richard the Redeless*, ii. 98, can hardly be connected with the Dutch *baas*, master; and the alternative suggestion of "boss, excrescence, hump," is not much more satisfactory. The word seems to be a proper name, equivalent to the later "Bruin." Is it possible that we should read *besse*, comparing it with the Icelandic *bersi*, *bessi*? In C. xiii. 4 the words "And seide Recchelesnesse recche the nevere" appear to be equivalent to the parallel passage, "zee, recche the neuere, quath Recchelesness." Prof. Skeat, however, considers that "Recklessness" is here a vocative. The form *thorst* for "durst" is wrongly explained in the glossary as standing for "tharst = tharfest," though the correct account of the matter is given under *thurst*. In C. xvi. 99, "The Passion of Saint Avereys" (Averay) would seem from the context to be the title of some work of similar character to the "Apocalipsis Goliae," in connexion with which it is mentioned. It occurs to me that perhaps the name may have been "Passio Sanctae Avaritiae"—a likely sounding title for a goliardic satire; but, even if it be admitted that the allusion is to something in genuine hagiology, Prof. Skeat's suggestions of St. Aurea and St. Advisa, or Avoya, both seem to me very unlikely. The name of the latter, at least, of these saints is too wide of the reading in the text, and the allusion, on either hypothesis, is decidedly awkward and farfetched.

HENRY BRADLEY.

*The Loyal Karens of Burma.* By D. M. Smeaton, Bengal Civil Service. (Kegan Paul, Trench, & Co.)

ONE is always so thankful for small mercies in the matter of information from persons on the spot about the more obscure tribes of our Indian possessions that it is difficult to judge harshly of an author who is good enough to take the trouble to furnish any; but in this case there is no alternative. This book about that interesting little people—the Karens—is thin and very disappointing. It is really a political brochure of the querulously didactic sort under cover of being devoted to ethnology. Of the ethnology there is remarkably little, and of the politics a great deal too much. Altogether it is an unpleasant production, and an extraordinary one to issue under the name of a member of the Civil Service of Bengal.

The Karens, who form about a sixth of the population of what was till last year British Burma, who number something under a million, and who dwell in scattered villages or communities all over Burma, and in Siam along the Meinam and Cambodia rivers, are a primitive and till lately a more or less wild people of Mongoloid type, hailing probably from the eastern borders of the Tibetan uplands, and having marked affinities to such tribes as the Angami Nagas of Assam and the Khyens and Kakhyens of Burma. They are now divided into Sgaws, Pwos and Bwais, to which last sept belong the Red Karens of Karennee, of whom much has been heard of late. There is little intermarriage between these sept; but otherwise the Karens hold very well together as a race. They speak a language of their own of the so-called Indo-Chinese family, which is not at all, however, Burmese. But on this point Mr. Smeaton is muddled and apparently out of his depth; for he calls the language monosyllabic, while his remarks clearly indicate an agglutinative tongue of the usual kind. Their stature is small, but their physique on the whole is muscular; colour light like the Chinese; features of a more regular and higher type than the surrounding races; hair straight and eyes black, though brownish hair and hazel eyes are also found. Their land tenure is communal within the village, and they dwell under the leadership of hereditary village chiefs. Their national dwelling is a barrack of a kind often met with on the north-eastern and eastern frontiers of Assam and Bengal, and their food is "everything" except the monkey, which looks like the remnants of totemism. Their dress is their own, and their musical capacity most marked.

Pace Mr. Smeaton and his guide Dr. Vinton, as we shall see presently, the Karens in character are timid—though they have lately shown an unlooked-for capability of fighting for hearth and home—suspicious, reticent to surliness, unmanageable and extraordinarily wanting in *savoir-faire*, given to brooding over wrongs—real or fancied—and to cherishing revenge—altogether a difficult people for an outsider to get on with. They are, however, blindly attached to any leader they recognise, intensely clannish—a most useful characteristic well worked by the missionaries, who have done them on the whole more than yeoman service—at home frank and cheerful, hospitable to a fault towards all, and in their way independent. Under the Burmans—with whom, when left to themselves, they were utterly unable to cope—they were despised and bullied more *Asiatico*; and now, in consequence, there is, under the British régime, a cordial dislike and hatred of each other between the two races: a hatred which, judging by the book before me, some at least of their preceptors and leaders—the members of the American Mission—unfortunately seem to share and to be inclined to accentuate.

It has been said above that Mr. Smeaton's book, as regards its ethnology, is thin. Well, under "Some of their National Customs" he gives a meagre—very meagre—account of their marriages, system of nomenclature, customs connected with diseases, war, and slavery. All these points are very interesting; but we are not told nearly enough about

them, only as much as a sharp and qualified observer could gather in a day's conversation with a missionary. The Karens practise, we are told, infant marriage, but not polygamy; and in the ceremonies occurs an augury from chicken bones, and there seems to be some drunkenness also. Their nomenclature is much that of India; but the use of such nicknames of the Arabic type as "Father of Swiftmess" and "Mother of Contineness" is most noteworthy, and so is the change of the parents' names on the birth of a child. Among the disease customs is the unpleasant one of holding the first attacked by an epidemic and his heirs responsible in money for all the subsequent deaths! This originates, however, in the familiar theory that wicked spirits are at the bottom of all illness. Of Karen war the less said the better. It is simple treachery, followed by barbarous slaughter and disgusting cruelty to children. Slavery arises from war or debt, as usual; many such "debtors" being the heirs of the "originators" of epidemics!

All that Mr. Smeaton vouchsafes us in the chapters on "Agriculture," "Folklore," and "Fireside Stories" is a very brief account of the utterly barbarous though common custom among hill peoples of burning down a forest on a hillside in order to sow a crop, and choosing a fresh site every year for seven years; a legend of Pee-bee-yaw, the goddess of the harvest—really a variant of the "inexhaustible pot" filled with food for friends and with scourges for enemies, which is to be found in dozens of shapes from Burma to Russia; the story of Saw Kay, a clever rogue of a common type, who, as a Karen, of course always defeats the Burmese; and a few nursery tales, in which the hare plays the familiar part of the jackal and the fox elsewhere in almost identical situations.

There is also a custom mentioned in the book which requires notice here. A Karen may, according to his own code of right, revenge a wrong inflicted by an outsider on any member of the offender's race. *E.g.*, a dispute arose between an English planter and some Karens about the price of certain land, and when his son, fresh from England, afterwards came to the spot he was assassinated! This was not, according to the Karens, murder, but proper revenge! Outsiders will, of course, take another view, and consider that such notions should be sternly repressed.

But by far the most interesting point about the Karens is their religion. They believe in a Creator, who is likewise God; but, as he has deserted them, they worship tutelary spirits (*la*), which are legion, as every living thing and every prominent inanimate object—such as a mountain, tree, cataract, or river—has its *la*. And in addition to these there are seven special spirits, who aim at human life in a manner that reminds one of the *chihaitan* or *rajalu'l-ghaib* of the Muslim. These spirits must be appeased by a family sacrifice; and it is this sacrifice that is the great stumbling-block in the way of the Christian convert, for the Karen reverts to it with the persistency which characterises converts all the world over for an old and cherished practice. In addition to this pantheism subordinated to a mystical monotheism—which, however, is also characteristic of the religious attitude of the "heathen" masses throughout India—is added a firm

belief in a coming prophet, like the Messiah of the Jews, the Mahdi of the Musalmans, and the Kalki of the orthodox Hindus. On the whole, their belief in a personal god, their tradition as to the former possession of a "law," and their expectation of a prophet, has made them susceptible to Christianity to a degree that is almost unique, and more than interesting. Of this splendid opportunity the American mission has taken full advantage; educating, civilising, welding together, and making a people out of the downtrodden Karen tribes, while Christianising them, in a manner that is most honourable to all concerned.

I have purposely thus dwelt at length on the useful information to be got out of Mr. Smeaton's book; but I must now turn to the disagreeable part of my task, and notice its politics, which, after all, form its main purpose. The author is evidently under the spell of one of the American missionaries to the Karens, Dr. Vinton, whose private letters to himself on the present situation in Burma occupy fifty-two of his pages, and whose opinions are reproduced in many other parts of the book. The publication of these letters says very little for Mr. Smeaton's discretion; and it seems clear that the day will come when Dr. Vinton will wish he had been saved from his friend. The letters are a series of wild, undigested, and angry diatribes against the British officials in Burma for not accepting the writer's advice and his offers to lead the Karens in an attack on their hereditary enemies, the Burmese. This is the way this very militant "messenger of the gospel of peace" writes: "I can put any number of Karens in the field" (p. 10). "I could have stamped the whole thing [the Burmese insurrection—*sic*] out with fifty Karens" (p. 17). "I have kept [a rebellion] from bursting several times by marching my levies" (p. 34). "The fighting of the Bassein mission was splendid" (p. 36). "I would like nothing better than to raise and command a Karen corps" (p. 38). "I had ordered out all my villages for ball practice" (p. 42). Mere specimens as the above are of Dr. Vinton's spirit, they are but a few of the many such phrases in every page of his letters. Fancy a missionary writing such things, and the indiscretion of a friend in publishing them! But the *animus* of Dr. Vinton against the Burmans and the officials is far more painful. To him a Burman is a cowardly scoundrel and a Karen a paragon of manliness and courage; while an official is a vain, servility-loving, jealous and altogether despicable being. Here is a specimen of his feelings in the matter. "For all that the Karens have done I unhesitatingly say that when the danger is over the Karen will be as roundly hated as ever by the officials!" (p. 18). Later on he brings an "indictment," article 4 of which is (p. 51)—"Whatever we have done, for which we are so extravagantly praised, is not one-hundredth part of what we can do, and will gladly do, if we can only be let alone." A queer statement surely to get into a formal indictment. That an angry man, who is also a blind partisan, should write nonsense in a private letter is natural enough; but that a trained official like Mr. Smeaton should quote it with distinct approval in a book is almost past comprehension. However, I have said

enough as to this; and it is hopeful to note that Dr. Vinton himself mentions twice (pp. 28, 44) that he has not carried the body of the American Mission with him in his attacks on Sir Charles Bernard and his *entourage*.

Mr. Smeaton is one of those gentlemen who know much better than their elders—that he has betters he will probably dispute. Sir Ashley Eden, Sir Rivers Thompson, Sir Charles Aitchison, Sir Charles Bernard—men of his own training and his own mental standing, but of vastly more than his experience—have never known how to govern Burma; but he does. This is how he would do it. Put the Karen language on an equal footing with the Burmese, and perpetuate it as a separate tongue; follow the advice of the missionaries; eject all blackguard (*sic*) Burmans from Karen villages; propagate Christianity among them; and provide better land for them than they now possess. Is any of this wise advice? The official perpetuation of a tongue spoken by only a million of people has been found elsewhere to end in keeping that people back in the race after improvement. By all means seek the advice of missionaries who are wise; but can Dr. Vinton be so called? Would not his advice tend to create class hatred of the worst kind in Karen *versus* Burman? Then, why should the government eject Burmans from Karen villages? If the Burmans are cowards and the Karens brave, as this book teaches, would not such ejection be a natural process? As to a government propagation of Christianity in the East, all experience is against it: about the most dangerous leap in the dark that could be attempted. And, as to the provision of better holdings for the Karens than they now have, this of course depends upon there being lands to give them without injustice to others. The author may love the Karen and hate the Burman, but the government must be just.

That a missionary should be a strong partisan is natural, and in some senses advisable; but that a civil administrator in the East should cultivate a calm impartiality is a truism that Mr. Smeaton will, it is to be hoped for his own sake, some day take to heart—sufficiently, at any rate, to prevent him writing books in a manner calculated to injure the cause he espouses. R. C. TEMPLE.

*Sonnets.* By Emily Pfeiffer. (Field & Tuer.)

MRS. PFEIFFER, while distinguished generally as a poet, has won special distinction as a sonneteer; and all lovers of this poetical vehicle will rejoice to possess this little volume into which the author has gathered together the sonnets which have been scattered through her previous works. This task was in a large measure performed in the volume entitled *Songs and Sonnets*, all the unsold copies of which were destroyed in the fire at the warehouse of Messrs. Kegan Paul, Trench and Co.; but the present work contains not only the contents of that volume, but a selection from other sources, and also from the sonnets which have been written since its publication.

The charm of the sonnet lies in its combination of fixity of form, which satisfies the instinct for ordered structure, and of almost

unlimited expressional capability which satisfies the desire for infinite variety. In the hands of the early sonneteers, both Italian and English, it was all but exclusively a vehicle for amorous fancies, and Landor makes it the special praise of Milton that

"He caught the Sonnet from the dainty hand  
Of Love, who cried to lose it; and he gave  
The notes to Glory."

Milton's own range, however, was narrow compared with such a late master of the sonnet as Wordsworth; and in mere wealth of variety even Wordsworth is excelled by Mrs. Pfeiffer. We do not mean variety of theme, for in this matter a poet who could write one series of sonnets on personal talk, another on the river Duddon, and a third on the very unattractive subject of capital punishment, was not likely soon to find a successful rival; but variety of tone, of treatment, of what may be vaguely called atmosphere. Wordsworth's strong personality was always with him. It was never eclipsed by the mood of the moment. He lacked the emotional flexibility which we should call an essential of the poetic endowment, were it not that he, who obviously had the endowment, was beyond doubt deficient in the flexibility. Mrs. Pfeiffer, on the other hand, has both gifts, the latter as surely as the former; and while, as a rule, there is some sense of weariness or of monotony in reading a volume of sonnets otherwise than in brief instalments, with sufficing intervals between, here there is no such barrier in the way of continuous enjoyment, because the sameness of the form is relieved by a constant change of key, movement, and expression. In a volume containing no fewer than 115 sonnets this aptitude of various utterance makes itself felt as it would not in a small group; and it is one among Mrs. Pfeiffer's many and splendid gifts of which sufficient note has hardly been taken. We have, therefore, chosen to dwell upon it rather than upon those general poetic characteristics which place her in the first rank of living singers, or upon the special dexterity and finish of her sonnet craftsmanship, both of which have been adequately recognised wherever critics and lovers of poetry most do congregate.

As we have already said, the majority of these pieces have appeared in previous volumes; some of the minority have been published in the *Academy*; but, among those which are entirely new, save to a small private circle, "A Symphony of Sonnets," ten in number, written "in ear of Cluny Water," must be singled out as specially weighty, winning, and beautiful. Fault-finding is always unprofitable, and here it is difficult; but we may note that Mrs. Pfeiffer by singling out six of the pieces as "fourteen-line poems" implicitly claims for all the rest the true sonnet-structure, and this is a claim which can hardly be sustained. Save in the Shaksperian (or English) form, it is surely a cardinal law of the sonnet that the octave should contain only two rhymes; but, in the sonnets "To Nature," and in various others which follow them in this volume, we have four, and this lapse from perfect conformity to type vexes the soul of the lover of the sonnet, *qua* sonnet, though as poems the offenders may be very dear to him. We may add that the concluding thought of the fine

sonnet on "Niagara" seems to us now, as it seemed when we first read it, somewhat forced and fantastic; and that the opening of the first of the sonnets to Dr. Wilhelm Jordan, which strikes the key-note of thought for both—

"Jordan, I stand a-gaze upon the shore  
Of that deep mind of thine,"

bears a too perilous resemblance to a pun to be quite admissible in such serious verse.

We could wish, however, for a score of such faults that we might add our pardon to our thanks, though both would be a miserably inadequate return for a volume so rich in all the qualities which make poetry dear to us. There is only one word more from which we cannot refrain. The "Dedication to J. E. P." is worthy of a place beside the very noblest of the "Sonnets from the Portuguese," concerning which a writer in a contemporary has recently made a remark that deserves to be immortalised. He says: "They do not read like translations, and are quite equal to Mrs. Browning's other work." This quotation has nothing to do with Mrs. Pfeiffer, but she will enjoy it, and it is too good to be missed.

JAMES ASHCROFT NOBLE.

*Geographical Education: Report to the Council of the Royal Geographical Society.*  
By J. Scott Keltie. (John Murray.)

MUCH to their credit be it said, the members of council of the Royal Geographical Society have long taken a deep interest in the treatment which their subject receives in schools. It is well for the country that such has been the case, for, apparently, unless they had done so nobody else would. In 1884 they took the important step of appointing an inspector for the purpose of obtaining "fuller information regarding the position and methods of geographical education in this country and abroad." The step was intended as a necessary preliminary to action, for in the admirably clear memorandum drawn up for the inspector's guidance he is required not only to write a report upon the results of his tour of inspection at home and on the continent, but also to recommend a course which the council might pursue "in order to improve and extend geographical education in the United Kingdom."

The report fills seventy-eight pages, and it is followed by appendices which occupy seventy-eight pages more. It will be anything but pleasant reading to those who take an interest in the welfare and progress of their own country. Mr. Keltie, in rendering his account to the Royal Geographical Society, is obliged to take the standpoint of Hamlet in his appeal to his mother, and virtually says, "Look on this picture, and on this!" The consequence is that, as most educationists could have foretold, we are treated to a series of mortifying contrasts. Almost the only words of commendation vouchsafed us are in regard to the advances which are being made by the primary schools under the guidance of the Education Department and certain enlightened School Boards. Even these words, however, are carefully qualified, so that the amount of consolation to be derived from them is strictly limited.

The details of the report need not be here entered upon. We are strongly of opinion

that it ought to be in the hands of all public men who are concerned for the improvement of the various parts of our educational system, and especially of secondary schools and universities. It affords another proof, if additional proof were needed, that in some points reform of these institutions is imperatively called for. It will likewise be found most valuable to schoolmasters—not only those whose duty it is to teach geography, but also those in authority who have to determine the subjects to be taught and the length of time to be allotted to each. The pages, for example, dealing with Germany, Switzerland, &c., abound with practical hints which the present teachers of geography in secondary schools should have received when under training for their profession, but which the great majority of them have not received, either because they never were under training for their profession, or because the teaching of geography was thoughtlessly considered too trivial a matter to waste time over. The latter part of the book—the appendices—is equally to be commended. The matter contained in it might have been more conveniently arranged; but as it is it at least deserves the well-worn compliment of being "fine confused feeding."

Very great weight ought to be attached to the three pages of conclusions and recommendations. In these pages the interest of geographers will certainly centre. With the most pleasing directness Mr. Keltie at once lays his finger on the ultimate cause of our inferiority—the chaos existing in the government of the secondary schools. "There is no state department," he points out, "and no central body to legislate for schools above the primary grade." The introduction of a new school subject, and improvements in the teaching of an old one, are matters alike left to the chapter of accidents. Any local and utterly irrelevant cause has about as potent an effect on the curriculum and time-table of a given school as the soundest principle of educational science. Even a headmaster's narrow-mindedness, and the thumb-screw pressure of a self-appointed examining body, have due weight given them. Reforms that ought to extend all along the line of schools are well-nigh impossible; nothing short of a crisis will accomplish the desired result. A national commercial calamity, for example, may loom in the distance, and then comes a flare-up of educational activity. A commission is appointed, official reports follow, and the air becomes thick with magazine articles, newspaper leaders, and even "the harebrained chatter of irresponsible frivolity." All this eruption, moreover, may turn out to be nothing more than that futile form of repentance which goes no farther than self-revilement; and in the most favourable cases it is but the forerunner of a patchy legislation which is unfortunately once more accepted as final, but which, of course, lasts only until the next eruption has done its work. One can here merely express regret that in a matter of such vital importance as secondary education no higher physical prototype than the volcano has as yet been accepted for our imitation and guidance. The "unhasting and unresting star" is something too Utopian even for suggestion.

The question of agitation for a state

department with such safeguards for the preservation of desirable individuality as might commend themselves to the majority of school governors Mr. Keltie does not enter upon; and, of course, his sound judgment might be trusted not to propose as an alternative "that the Geographical Society should attempt to occupy the place assumed abroad by the state." He accepts the situation, considering it merely

"in the power and within the scope of the society to supply the necessary impulse to induce the bodies that rule or direct the course of British education to take up geography in an intelligent spirit."

This the members of council have adopted; and the action which they have recently taken after consideration of their inspector's detailed proposals may be described as having the triple object of raising geography to the dignity of a university subject, inducing the future teachers of middle-class and higher-class schools to study it, and encouraging the proper geographical training of teachers for the elementary schools. The public spirit, administrative ability, and financial liberality which have led to this result, deserve the highest reward; and it is most gratifying to observe that even already there are signs of the reward being in view.

THOMAS MUIR.

#### THE POPULOUSNESS OF THE CLASSICAL WORLD.

*Die Bevölkerung der griechisch-römischen Welt.*  
Von Dr. Julius Beloch. (Leipzig: Duncker und Humblot.)

DR. BELOCH has nothing to say about questions of race in the classical world. He is concerned only with the statistical aspect of the population, with its amount, and with the causes which now and again raised or lowered that amount. To this subject he has given a very high degree of interest. It is, perhaps, the most readable book of statistics which we have met with, and this advantage is not obtained by any desertion of the scientific standpoint. Dr. Beloch's immense collection of facts, various and well arranged, imparts a human interest even to tables of figures. He shows great modesty in pointing out the necessary uncertainty of his results, and in allowing a very large margin for error; but he is confident that the ancient population of the Mediterranean countries (except Egypt) has been greatly over-estimated. The population of Rome itself he is content to reckon at about 850,000 in the year 5 B.C. Italy, somewhat later, had, he computes, some 4,500,000 free inhabitants; whereas Hermann Schiller has quite lately rated it at 14 to 17,000,000; a difference of opinion sufficient to make an impartial reader hesitate or even despair.

It will be seen that Dr. Beloch belongs to the school rather of Hume than of Böckh. But the means of forming an opinion have been considerably improved since Hume wrote on the *Populousness of Ancient Nations*. It is not that many new sources of information have been opened; indeed, our sources are still few. But the old ones have been better worked. Above all, their results have been better combined; a task for which no one man, however able, is sufficient, but which must be slowly achieved by the co-operation

of many workers. These results, thus combined, and worked up with—or more often checked by—the indirect remarks of ancient writers, have yielded more than might be supposed. But the yield is especially valuable on the negative side. We can more often say, with reasons, that the population of a given place cannot have been above a certain amount, or below a certain amount, than we can say, with reasons, what the population actually was. An irreducible minimum may be recovered from the number of citizens who received largesses of corn; and, on the other hand, a town cannot have had more citizens than the area of its walls could take in. But even here we should not be justified in arguing from the area unless we were able to eliminate the suburbs and knew what to think about the height of the houses.

To some estimate, however vague, of the population we may find our way by *a priori* inferences, or from miscellaneous facts recorded, or from figures directly given. Thus our estimate of the former populousness of Sicily or Italy is held in check by inferences drawn from the heavily wooded condition of Sicily, and from the occurrence of wolves and bears in Italy, and of chamois even as near to Rome as Mount Soracte. More cogent, though very general in result, will be inferences drawn from the export of corn. Putting Egypt aside as an easily explained exception, it is true that a country which regularly exports corn must have a relatively thin population (a law, by the way, which throws a certain light on the circumstances of Roman Britain); while a country which exports men, a colonising country (not, of course, a slave-exporting country), must have a denser population than it can well feed. It seems to us fair, also, to infer from the scarcity of demes in Attica, north of a line drawn from Eleusis to Rhamnus, that the population there must have been thin; and the argument will be analogous to that drawn from the size of the hundreds in our own country.

But we have more positive facts to deal with when we look at the area of the walls of a town, or start from the number of recipients of corn or *congiaria*, especially when, as in the Monumentum Ancyranum, we get our numbers at first hand. A comparison, too, of the amount of tribute paid by neighbouring towns or districts leads to a rough estimate of the comparative population. The heavy tribute paid to Persia by Babylonia answers to her populousness. The coast of Asia Minor, which is known to have been more thickly settled than the interior, paid considerably more to Darius; the Roman Province of Asia yielded an exceptionally high revenue; and, Dr. Beloch might have added, the Ionian tribute was (Thuc. 3.31) the richest in the Athenian empire. The strength of armies, again, is, or professes to be, a positive fact. Much may be made out of the *formula togatorum*, or the numbers given by Pausanias for the national resistance of the Greeks to the Gauls. Especially good is such evidence when it refers to a march-out *παρόημι*; or when the figures were settled by captured shields, of which a fixed fraction was dedicated to a god or given to the general in command (as Demosthenes received

300 *παρόημι* after the battles at Olpae); or when the whole population of a town are hemmed in and surrender—though, perhaps, Dr. Beloch makes too much of this, for many prisoners would escape or be hidden for private sale by the soldiers, as happened to Nikias's force in Sicily (Plut. *Nik.* 27). The strength of fleets is less valuable evidence for population, or, at least, free population, as slaves were largely employed on ship-board.

But before we can appeal to the strength of fleets or armies we must be sure of the accuracy of the figures given for them; and nothing is corrupted more often or more easily than figures. For this reason, among others, we cannot readily trust the direct statements of ancient writers about population, nor their indirect numerical data. Error may be introduced at first by exaggeration, or may creep in through repeated copying; but if several authors, and those independent of each other, have the same amount, then at any rate there has been no error in copying. Polybius may have exaggerated (though we do not believe that he did) when he said that L. Aemilius Paulus sold into slavery 150,000 Epirotes; but as Strabo, Livy, and Plutarch, who all follow Polybius independently, give the same number, it is clear that it has not been corrupted in coming down to us. The elaboration, too, of modern statistics has put it in our power to make a better use of trustworthy figures when we have them. Thus, if from the Ephebi-lists given in inscriptions we know how many young men of about twenty years a Greek town possessed at a given time (and we do know this for many Boeotian towns), we can apply the modern reckoning which tells us what fraction of the male population men of twenty are found to make, and we shall not be far wrong in our results.

Such, then, is a brief enumeration of the data now at the service of one who would investigate the population of Graeco-Roman days; and it only remains to add that Dr. Beloch has attacked the problem with great shrewdness and sobriety of judgment.

FRANKLIN T. RICHARDS.

#### GERMAN SCHOOL BOOKS.

*Selections from Schiller's Lyrical Poems.* Edited, with Notes and Memoir of Schiller, by E. J. Turner and E. D. A. Morshead. (Macmillan.) We find with some surprise that this diminutive volume contains, besides the notes and the biographical introduction, no fewer than thirty-three entire poems by Schiller, including such long pieces as "The Song of the Bell," "The Fight with the Dragon," and "The Walk." The selection is excellent. We should perhaps have preferred to substitute "Graf Eberhard" for "Die Schlacht," and to insert the poem beginning "Auch ich war in Arcadien geboren," which contains several lines that have become proverbial; but probably the editors have good reasons for their choice. The notes are chiefly concerned with the explanation of the obscurer allusions, and with indicating the course of the thought where it is likely to be misapprehended. Notes dealing with the etymology of words are for the most part avoided. The two or three exceptions to this judicious rule are rather unfortunate. The statement that *procy* is derived from *πρόξενος* is a startling blunder;

and the note on the word *Au* (p. 179) is not strictly accurate. The annotations on each poem are preceded by a short summary of its contents, often felicitous in expression; and many of the literary parallels quoted are extremely apt. The German text is printed in what is called Schwabacher Schrift, which is the most legible form of black letter. The particular fount employed, however, is not very pleasing to the eye.

*Aus dem Staat Friedrichs dem Grossen.* Von Gustav Freytag. Edited, with Notes, by Herman Hager. (Rivingtons.) As an edition of this essay by Dr. Wagner has already appeared in the "Pitt Press Series," we suppose it has been adopted as a text-book for some public examination; otherwise, its fitness for use as a school book is not very apparent. We have not seen Dr. Wagner's edition, but the one before us is excellent. The notes are brief, but they seem to leave unexplained no difficulty, either in historical allusion or idiom, which is likely to prove troublesome to a fairly advanced student. If Dr. Hager has introduced a little too much comparative philology, at any rate his philology is sound, which cannot be said of that of most editors of German school books. We think, however, that the derivation of the French *causer* (to chat) from the German *hosen* is a mistake, though there is high authority in its favour; and the name *Cantuaraburh* (Canterbury) does not contain the word *wer*. A useful feature of the book is the appendix giving the purely German equivalents for the words adapted from foreign languages, which Freytag is somewhat too fond of using.

*Travel Pictures:* including the Tour in the Harz, Norderney, and "Book of Ideas," together with "The Romantic School." By Heinrich Heine, translated by F. Storr. (Bell.) Mr. Storr has earned the gratitude of the reading public by bringing within the reach of the millions who know no German, and of the thousands who only know enough of that language to painfully miss the best points of a brilliant writer, these specimens of Heine's prose work. Specimens, we call them, for the volume is not composed of one continuous work, but contains the earlier parts of the "Reisebilder" and the latter part of "Ueber Deutschland"; the rest of the "Reisebilder" being either too strong for English decency or not of sufficient excellence to be worth translating, while the first part of "Ueber Deutschland" has been more than adequately Englished already. This absence of unity has its advantages; for it shows the reader the range of Heine's power—from the light, witty, and surprising chat about his travels to the instructive and deeply critical account of the German Romantic School, though this latter section of the book has the inimitable flavour of Heine also. The name of Mr. Storr is in itself a sufficient guarantee of the general accuracy of this rendering; but there is something besides mere correctness here. Though it has often been said, yet we can find nothing better to say of a translation than that it does not read like a translation. Mr. Storr has certainly succeeded in wrapping our own idiom round the matter of Heine's prose—and no translator can be said to fail who can do that; but, after a careful perusal of his text, we would say further that he has admirably preserved the unique bouquet of Heine's style and thought throughout the whole hazardous process of putting it into English bottles. There is much taste and an appearance of ease in the renderings of the lyrical passages interspersed throughout the text; and the translation of "Schwarze Röcke, seid'ne Strümpfe," which opens the "Harzreise," seems to us to be especially happy.

*A Practical German Grammar.* With Exercises in Continuous Prose. By H. S. Beresford-

Webb. (Rivingtons.) Mr. Beresford-Webb, in his rather clumsily written preface, remarks very justly that the supply of German grammars seems to be in excess of the demand; but he does not succeed in explaining what special merits his own work possesses to justify its publication. Some of its peculiar features seem to us to be open to strong objection. Thus, the pupil is introduced on p. 17 to the declension of the adjective preceded by the definite article, while the declension used after *ein* and that used without a limiting word are not explained before p. 66. The names "weak" and "strong" with regard to verbs are treated as synonyms of "regular" and "irregular," and the irregular weak verbs are called by the misleading appellation of "mixed verbs." It is not strictly correct to say that "an adjective is declined in German only when it precedes a noun," nor that *am meisten* is used only with adjectives ending in *-isch*. The page given to an explanation of the origin of grammatical gender is out of place in a grammar the method of which is so absolutely empirical; but if the explanation was given at all it ought at least to have been philologically sound, which is by no means the case. On the other hand, the import of the prefixes in verbs is explained with unusual clearness, and the syntax is extremely good. An appendix on "The Enclitic Particles" is also valuable, though its title suggests that the author does not know the meaning of "enclitic." The exercises appear to be well adapted to their purpose.

*Easy German Stories:* a First German Reading Book. By B. Townson. (Rivingtons.) There are far too many "first German reading books" in the market, and it is, therefore, natural to regard any further addition to the list with some degree of adverse prejudice. However, after a careful examination of Mr. Townson's book, we are compelled to admit that it is one of the few which have a right to exist. It contains over a hundred short stories, selected from the reading books used in German elementary schools. The pieces are well chosen, and are arranged so that there is throughout a progressive increase both in difficulty and in length. The notes and the vocabulary have been carefully prepared, and we have not observed any mistakes.

*Shakspeare's Plays: Text and Literary Introduction in English and German.* Edited by Charles Sachs. (Whittaker.) Of this series we have received the two volumes containing "Hamlet" and "Othello." They contain the English text of the plays side by side with the German version of Schlegel. The volumes are extremely low-priced, and may be found useful in schools as a means of teaching the differences between German and English idiom. The bibliographical introductions, however, are out of place in a school book, and Dr. Sachs's English is absolutely farcical in its badness. He describes Othello as "the warrior in the highest meaning of the word, for whom honour is the *fundament* of his being."

#### NOTES AND NEWS.

MR. EDWIN HODDER, the biographer of Lord Shaftesbury, has undertaken a life of Mr. Samuel Morley at the instance of the family. Messrs. Hodder & Stoughton will be the publishers.

WE hear that more than two hundred thousand copies of the different translations of *Faust* have been sold since Mr. Henry Irving produced his play at the Lyceum.

MR. IRVING's suggestion that a public meeting to raise funds for the Shakspeare Library at the Memorial Buildings, Stratford-on-Avon, should be held at the Lyceum

Theatre on Shakspeare's birthday, April 23 (old style; May 5, new style), was received last Monday with acclamation by his fellow committee-men. All felt that by it the success of the scheme was assured. The appeal to the public becomes necessary from the fact that the generous donor of the land on which the building stands, Mr. C. E. Flower, of Avonbank, hoped that Stratford and Warwickshire would raise the necessary £20,000 for the memorial and theatre. But the local resources produced only £5,000, and so the £10,000 to £20,000, which Mr. Flower had intended for an endowment fund, had to go into the building and its equipment. The library has now a poor two thousand volumes or so; and the public are asked to turn that into twenty thousand, as well as provide an endowment for the yearly expenses.

MR. STAHLSCHMIDT has just ready for the press *The Church Bells of Kent*, their Founders, Inscriptions, Traditions, and Uses. The work will be published by Mr. Elliot Stock, uniform with *The Bells of Surrey*, by the same author, and will be copiously illustrated with facsimiles.

MESSRS. J. & R. MAXWELL will publish this month a playgoer's pocket-book, entitled *The Dramatic Year, 1886*, which will be illustrated with a series of coloured portraits and other engravings of important scenes and characters.

THE cheap edition of Prof. Drummond's *Natural Law in the Spiritual World* consisted of ten thousand copies, of which eight thousand were sold to the trade before the day of publication. It is a curious fact that this, one of the most successful religious books of modern times, was twice declined by London publishers.

MESSRS. J. & R. MAXWELL are issuing a new edition of *The Arabian Nights*, edited and revised by Miss Braddon, with illustrations by Gustave Doré. The same firm announce the immediate publication of *The Red Band*, a romance of the siege of Paris and the Commune, being an authorised translation from the original of M. Fortuné du Boisgobey.

THE Browning Society has lately issued to its members a handsome reprint of Mr. Browning's very scarce first poem, *Pauline*, with an introductory note by Mr. Thomas J. Wise; and also Mr. Arthur Symonds's *Introduction to the Works of Robert Browning*, which has received the poet's approval.

PROF. CORSON'S Introduction to Browning's Works, and Selections from his Poems, has met with considerable success in America, the first edition of two thousand having sold out, and a second being in the press. The selection from Browning's works, by Mr. W. J. Rolfe and Miss Hersey, has also sold so well that not only has a second volume been called for, consisting of "Easter Day," "Saul," and the "Epistle of Karshish" (on his meeting with Lazarus after his resurrection), prefaced by an essay on Browning's view of personal immortality, but a volume of Browning's dramas, with notes, is also in the press. This will contain "A Blot on the 'Scutcheon,'" "Colombe's Birthday," "In a Balcony," and "A Soul's Tragedy."

PROF. J. F. VON SCHULTE, of Bonn, will shortly issue a comprehensive history of Old Catholicism in Germany, founded on authentic, and, in part, hitherto unpublished documents.

MR. ALLAN PARK PATON, of the Greenock Library, has issued for private circulation a very neat pamphlet, to which, without any apology for doing so, we shall venture to call attention. It is called *A Greenockian's Visit to Wordsworth*; and it consists of extracts from the journals of the late Rev. Dr. Park, of St. Andrew's, who in April, 1842, went to Rydal

to see the haunts of the poet, and the man himself who had made the Lake district illustrious. Some interesting conversation is recorded. They spoke of Burns.

"Pickering, the London publisher, has, it is said, three hundred letters in his hands which never have been, and never can be, published, from their impiety and licentiousness. Yet why should we drag such parts of his character from their hiding-place? He is now green in his grave."

Then Wordsworth went on to express a wish that Burns had addressed himself to the portrayal of other characteristics of Scottish life than those to be seen in "Holy Willie's Prayer," "The Holy Fair," and "Rob the Rhymers' Address." Then the old poet had something to say on the discovery of an author's personality in his work. "I have always placed myself in the circumstances of my characters." And so, after much talk, which ranged from Shakspeare to "Montgomery of Glasgow," the Rev. Dr. Park was dismissed, but not before he had been furnished by Wordsworth with a complete guide, composed expressly for the occasion, whereby his tour of the Lake district would be facilitated.

#### UNIVERSITY JOTTINGS.

THE hebdomadal council at Oxford have promulgated a statute, to be discussed in congregation on Tuesday next, for the creation of two new degrees—Doctor of Letters and Doctor of Natural Science—both of which (we believe) are already conferred at Cambridge under somewhat similar conditions. The supplicant for either of these new degrees must be an M.A. of five years' standing, and he must have published writings in some branch of letters or science, or rendered services to learning or education in the same. His application must receive the approval first of the hebdomadal council, and then of the board of the faculty of arts or of science, as the case may be.

A COURSE of lectures on English Literature is being delivered at Oxford by Mr. D. S. M'Coll, of Lincoln College, in connexion with the university extension scheme. The subject is modern poets, from Blake and Burns to Tennyson and Browning. Mr. Gosse, on the other hand, does not intend to lecture this term at Cambridge.

MR. WILLIAM CROOKES, F.R.S., is to deliver a lecture before the Ashmolean Society at Oxford, on Monday evening next, upon "The Genesis of Elements," illustrated with experiments.

MR. HUBERT HERKOMER, the Slade professor of fine art at Oxford, will deliver a course of seven lectures on "Painting," on every day of the week after next, beginning on Monday. Each lecture will be given twice on the same day—in the afternoon to members of the university, and in the morning to other persons who may wish to attend.

MR. J. H. MIDDLETON, the Slade professor of fine art at Cambridge, proposes to form a class at Rome, during the Easter vacation, for the study of Roman archaeology and topography. Members of Oxford, as well as of Cambridge, are invited to join the class.

THE Society for Promoting Christian Knowledge has presented to the university library at Cambridge a very valuable collection of oriental MSS., which was formed by the Rev. Dr. G. P. Badger during a mission to Mesopotamia and Kurdistan in the years 1842 to 1844. The collection consists of 90 volumes, of which 63 are Syriac and 27 are Arabic; of the latter, 13 are written in Arabic and 14 in Syriac characters. Among them are an entire series of rituals of the Nestorian church, one or two copies of the

Syriac New Testament, written about the tenth century, the Old Testament and the Apocrypha in separate parts, besides other rare and valuable works. In brief, they include a representative series of Nestorian and other Syriac works in good and often old copies, such as no traveller at the present day could hope to bring together. Prof. Wright has undertaken to co-operate with the librarian (Dr. Robertson Smith) in preparing a full catalogue for publication.

THE anthropological collection presented by General Pitt-Rivers to the university of Oxford is now so far arranged in the building erected for it near the Museum as to allow the admission of visitors, though not yet formally opened. The principle of classification adopted is not based upon geography, but is that which will best illustrate evolution as applied to the material arts. Dr. E. B. Tylor is delivering a course of lectures upon the collection this term.

THE portrait of the late Henry Fawcett, by Mr. Herkomer, is now on view in the Fitzwilliam Museum at Cambridge.

THE first appointment to the newly organised Craven studentship at Cambridge will be made next term. Its object is the furtherance of advanced study or research away from Cambridge in the language, literature, history, archaeology, or art of ancient Greece or Rome, or in the comparative philology of the Indo-European languages. The value is £200 for one year, renewable for not more than three years in all. Candidates must not be of more than five years' standing from their first degree. At the same time, grants of £40 may be made out of the Craven Fund for the furtherance of research in the same subjects.

PROF. PETER PETERSON, of Bombay, is a candidate for the Tagore law professorship at Calcutta (an annual appointment), for which he has obtained strong testimonials from the best-known Sanskrit scholars in Europe.

*Correction.*—In the note in the ACADEMY last week on the profits of the Revised Version there was a misprint. The last word in that note should be "university," not "public."

#### SHELLEY JOTTINGS.

IN our account of Shelley's holograph MS. of "The Mask of Anarchy" last week we ought to have said that on the back of one post-octavo leaf was a much-corrected beginning of an Italian version of the opening lines of "Epipsychidion"—a poem which Trelawny always declared that Shelley wrote first in Italian; and on the back of another leaf part of a stanza of the Earth to the Moon from "Prometheus Unbound." Mr. Bowring has been good enough to part with his MS.—for a moderate price fixed by Dr. Furnivall—to that enthusiastic young Shelley collector and editor, Mr. Thomas J. Wise, who has at once placed it in Mr. Griggs's hands to be photo-lithographed, and ready in six weeks for the Shelley Society's extra series, with an introduction by Mr. H. Buxton Forman, and a copy of his facsimile of three stanzas of Mrs. Shelley's transcript of the poem corrected by Shelley's hand.

IN her letter which she sent to Sir John (then Mr.) Bowring with Shelley's MS. of "The Mask of Anarchy," the poet's widow said, after speaking of the mystery of Shelley's character, that she had endeavoured to give some idea of him, however inadequate, in her last book. This was *The Last Man*, and the character meant for Shelley in it is clearly Adrian, Earl of Windsor. To that, then, Shelley students must look for that estimate of the poet which his father prevented the widow from giving directly, by threatening to stop all supplies if

she published anything about her lost husband. Mr. H. B. Forman brought this matter to the notice of the first annual meeting of the Shelley Society last night, and recommended the collection of all the passages in *The Last Man* relating to Adrian, Earl of Windsor, and the comparison of them with the known traits of Shelley's character.

THE Shelley Society are already making arrangements for their evening of Shelley songs next May. Miss Rosalind F. Ellicott, a daughter of the Bishop of Gloucester, is setting as a four-part song Shelley's charming and spirited "Invitation" to Jane Williams (1822) on a bright spring morning—

"Away, away, from men and towns  
To the wild wood and the downs."

Sir Percy Shelley has sent a copy of his setting of his father's "Hymn of Pan," and promises some of his MS. compositions. Miss Alice Boston will contribute a MS. song, as well as her lately published ones, and will act as accompanist during the evening.

#### ORIGINAL VERSE.

##### THE NUN.

SHE lies upon the cold stone of her cell,  
And the night deepens; and the night is chill.  
Fasting and faint, she nerves her flagging will,  
Remembering the inevitable Hell.  
Yet still her lover's voice she hears too well,  
And "Love, Love, Love," she hears and answers still.

The Christ looms high against an angry hill,  
Her heart and Love would roam a lowly dell.

Fasting and faint she lies. The shepherd Night  
Leads the calm stars across his plains like sheep.  
Earth slumbers. When shall slumber seal her eyes,

Who, crying with lamentations infinite  
"Heaven, heaven!" yet, ineradicably deep,  
Hides in her heart an alien Paradise?

ARTHUR SYMONS.

#### OBITUARY.

##### PROF. E. L. YOUMANS.

EDWARD LIVINGSTONE YOUMANS died on January 19 at his home at Mount Vernon, a pretty suburban village near New York, on Long Island Sound, where he had lived for some years with his brother and sister.

A vigorous, acute, and uncompromising thinker, never swerving for a moment to the right or left from truth and justice as he conceived them, his honest, kindly face will be missed by many men of science and students of philosophy on both sides of the Atlantic. His personality, indeed, was even more interesting than his work. His history is the history of a long struggle with difficulties which would have baffled any man of less indomitable pluck and energy than his. Born at Coeymans, New York, in 1821, he became blind early in life; and though his vision was afterwards partially restored, he could never see with any distinctness, nor write in a manner legible to any save his own immediate circle of correspondents. In spite of this disadvantage, however, he made himself an honourable place in chemistry and physics, and produced several excellent text-books from which the present generation of American scientists received all their earliest lessons in those two subjects.

But it is as the pioneer in America of the evolutionary concept, and the founder of the "International Scientific Series," that Prof. Youmans will be best remembered. Without being himself a great thinker, he had grasp enough, and critical ability enough, to recognise great thinking wherever he found it, and to cleave to new ideas in their first stages. He was one of Mr. Herbert Spencer's earliest and staunchest

friends, and did much to secure for our great philosopher's works their existing popularity in the United States. Himself a person of conspicuous honesty of purpose and transparent truthfulness, Youmans had a certain blunt and frank downrightness of manner which sometimes burst in unexpectedly upon the decorous conventionalities of our priggish European courtesy. He never paltered with superstitions. He always spoke of robbery as robbery; and if a man deliberately lied, he never described the lie as a slight inaccuracy. Hence, he was a sturdy and consistent advocate of a just and rational system of international copyright; and he founded the "International Scientific Series" in 1871, partly with the object of securing to the various authors some small remuneration from countries of which they were not themselves citizens. In 1872 he established the *Popular Science Monthly*, in which he also endeavoured to do full justice to the natural rights of the alien writer.

In private life Youmans was emphatic and cordial, a man whom no one could fail to respect, and whom few could fail to like and appreciate. His health had been declining for many months past, and a winter in the South last year did not succeed in restoring it. Ever since, he has been failing fast. His brother wrote me a few weeks ago, "It will be quite unexpected if he survives the winter"; and a fortnight later the cable brought us the intelligence of his death.

Youmans's chief printed works were the *Atlas of Chemistry* (1851), *Classbook of Chemistry* (1852), *Alcohol* (1853), *Correlation and Conservation of Forces* (1864), and *The Culture demanded by Modern Life* (1867). He had also a considerable reputation in his own country as a popular lecturer, and his position in the publishing house of the Appletons brought him into contact with innumerable English and American authors, all of whom have lost in him a generous, candid, and true-hearted friend.

GRANT ALLEN.

#### MAGAZINES AND REVIEWS.

We are glad to see that the *Reliquary*, the antiquarian quarterly conducted for twenty-six years by the late Llewellyn Jewitt, is being continued under the editorship of so able and so enthusiastic an archaeologist as Dr. J. C. Cox. If the new editor is able to maintain the standard of excellence reached in his first number, the *Reliquary* will take a very high place among antiquarian periodicals. Mr. Dillon's article, on "Some of the Smaller Weapons of the Middle Ages," is interesting and learned. The writer's derivation of *Anelace*, however, is equally impossible with those which he rejects, though the objections against it require some philological knowledge to appreciate. The Rev. C. F. R. Palmer contributes an elaborate account of the Friar-Precursors of Guildford, with copious extracts from the MS. records of their convent. There are also good articles on "A Ring found at Lanercoast," by Mr. R. S. Ferguson; on "The Font at Tissington," by Mr. J. R. Allen; and "An Inventory of the Church Plate in Rutland," by Mr. R. C. Hope. The "quarterly notes" and the reviews of books are well done; but the editor should decline to notice publications unconnected with archaeology. Within the cover of the present number is stitched "A Sketch of the Life and Death of Llewellyn Jewitt," by Mr. W. H. Goss, which is worth reading, though its style is not in all respects commendable.

The January number of the *Antiquary* contains several papers of interest. Mr. J. A. Starvil-Bayly gives us an excellent, though somewhat too discursive, paper on Oxford Castle, once the residence of Beckett. Mr.

Alfred G. Browne tells the story of Archie Armstrong and Archbishop Laud. Mr. W. Carew Hazlitt's paper on the Ducal Palace at Venice is very good, though too short for so great a subject. The "Episodes in the History of the Morgans of Llantarnam Abbey," by Mr. Blacker Morgan, is only the first part of what promises to be a valuable family chronicle. In an antiquarian magazine, expressions of theological feeling should be avoided. Mr. Morgan has not succeeded in doing this.

EXCEPT an important political article by Signor Bonghi, the *Nuova Antologia* of January 1 contains nothing of more than ordinary merit. The poem by Giosuè Carducci, "La Sacra di Enrico Quinto," is scarcely worthy of the author's reputation. It was written in 1874, when it was thought that there was a possibility of a Bourbon restoration in France. If it had been published twelve years ago it might have produced a strong impression; but its ghastly satire is now simply repulsive. M. Renan's peculiar experiments in dramatic literature find an admiring critic in Signor E. Panzacchi. A long article by Oreste Baradieri, on "The Fortifications of the Kings and Modern Rome," is interesting, but somewhat old-fashioned in its archaeological theories, especially (if the bull may be pardoned) in its novelties. Signor Mancini gives a popular account of recent investigations relating to the physiology of the senses in man and animals, devoting nearly half his space to a discussion of some curious speculations tending to connect the sense of direction possessed by certain birds and animals with terrestrial magnetism. The *Antologia* is, as often happens, rather unfortunate in its literary intelligence from England. Mr. L. J. Jennings's book on Mr. Gladstone is said to be "uno studio volto principalmente a divulgare le idee politiche del grande uomo di Stato"; and Prof. Dowden's *Shelley* is spoken of as published by "la casa Kegan."

#### SELECTED FOREIGN BOOKS.

##### GENERAL LITERATURE.

- BASILIQUE de St.-Marc à Venise, la. Venice: Ongania. 2,333 fr.  
BERICHT ü. b. bauwissenschaftliche Studienreise nach der Pommerschen Küste. Ausgeführt unter Leitg. d. Geh. Ober-Bauraths L. Hagen 1886. Berlin: Springer. 6 M.  
BOETTCHER, F. Eduard Stephani. Ein Beitrag zur Zeitgeschichte, insbesondere zur Geschichte der national-liberalen Partei. Leipzig: Brockhaus. 5 M.  
ERLER, H. Robert Schumann's Leben. Aus seinen Briefen geschildert. Berlin: Rles. 10 M. 60 Pf.  
FERRAZ, M. Spiritualisme et libéralisme. Paris: Didier. 7 fr. 50 c.  
JOSA, P. Ant. M. I codici manoscritti della biblioteca Antoniana di Padova, descritti ed illustrati. Milan: Hoepli. 4 fr.

##### THEOLOGY.

- CORPUS scriptorum ecclesiasticorum latinorum. Vol. 12. S. Aureli Augustini operum sectionis III. pars I. Recensuit et commentario critico instruxit F. Wehrlich. Wien: Gerold's Sohn. 15 M.

##### HISTORY, LAW, ETC.

- AUBERT, F. Le Parlement de Paris de Philippe-le-Bel à Charles VII. (1314-1422). Paris: Picard. 8 fr.  
GESCHICHTSBLÄTTER, hantsche. Hrsg. vom Verein f. Hantsche Geschichte. Jahrg. 1885. Leipzig: Duncker & Humblot. 5 M.  
JACOB, G. Der nordisch-baltische Handel der Araber im Mittelalter. Leipzig: Bohme. 4 M.  
KAUFER, J. Papiers de Barthélemy, ambassadeur de France en Suisse, 1792-1797. T. 1. 1792. Paris: Alcan. 15 fr.  
LAMMASCH, H. Auslieferungspflicht u. Asylrecht. Eine Studie ü. b. Theorie u. Praxis d. internationalen Strafrechts. Leipzig: Duncker & Humblot. 15 M.  
PÉREY, L. Histoire d'une grande dame au 18<sup>e</sup> siècle: la princesse Hélène de Ligne. Paris: Calmann Lévy. 7 fr. 50 c.  
PINGAUD, L. La France en orient sous Louis XVI. Paris: Plon. 5 fr.  
SOREL, A. L'Europe et la Révolution. 2<sup>e</sup> partie. La chute de la royauté. Paris: Plon. 8 fr.  
VANDAL, A. Une ambassade française en orient sous Louis XV.: la Mission du Marquis de Villeneuve, 1759-1741. Paris: Plon. 8 fr.

##### PHYSICAL SCIENCE.

- PFEFFER, G. Uebersicht der im J. 1881 vom Grafen Waldburg-Zell im Karischen Meer gesammelten Mollusken. Hamburg: Friederichsen. 1 M. 20 Pf.

- PLAUT, H. C. Neue Beiträge zur systematischen Stellung d. Sooripilzes in der Botanik. Leipzig: Voigt. 1 M. 20 Pf.  
POLARFORSCHUNG, die internationale, 1882-3. Die Beobachtungs-Ergebnisse der deutschen Stationen. 1. u. 2. Bd. Berlin: Asher. 100 M.

##### PHILOLOGY.

- BACHMANN, A. Beiträge zur Geschichte der schweizerischen Gutturallaute. Halle: Niemeyer. 1 M. 20 Pf.  
BACHMANN, J. Secundi philosophi taciturni vita ac sententiae. Berlin: Mayer & Müller. 1 M. 20 Pf.  
BUSCH, R. Ueb. die Betheuerungs- u. Beschwörungsformeln in den Miracles de Nostre Dame par personages. Darmstadt: Brill. 1 M. 60 Pf.  
CURSCHMANN, F. Horatiana. Erklärungen u. Bemerkgn. zu einzelnen Gedichten u. Stellen d. Horaz. Berlin: Springer. 1 M. 60 Pf.

#### CORRESPONDENCE.

##### "CÄLIN" AND "WHEEDLE."

Oxford: Jan. 22, 1887.

Surely Mr. A. L. Mayhew knows better than I that the etymology of *cälin* is one of the mootest points of French etymology. Littré is troubled by it; and Brachet, not satisfied by any Latin etymology, actually takes refuge in the Arabic *cala'i*. I still think the Wallon *faim caline* can hardly be anything but *faim canine*. For the well-known transition of *n* into *l* see Brachet, Etym. Fr. Dict. § 163. But the *ä* in *cälin* is, no doubt, troublesome. To derive *cälin* from \**catellinus*, *cael* from \**catellus*, as Mr. Mayhew suggests, is very ingenious. Though scholars would not call that etymology impossible, they would treat it as, as yet, without analogy. *Catellus* becomes *cael* (*ne viel chien, ne chael*), also *cheel*, *chael*, *cael*, *quaiel*, *quayel*, *kaiel*; but does *atel* ever become *dl*? *Patella* becomes *pode*, *pratellum*, *préau*; while *äge* goes back to *eage*, *edage*, *aetaticum*, not to *aeye*. Mr. Mayhew will find the question fully discussed by Brinkmann in the passage to which I referred in my article "On Metaphor," in the *Fortnightly Review* (November 1886). He will find *canin* and *chenin* in *La Curne de St. Palaye*.

That there are difficulties about the equation of *to wheedle* and German *wedden* Prof. Skeat has indicated in his Etymological Dictionary. But I can assure Mr. Mayhew, whatever Sanders may say or not say, that I should not hesitate for one moment to say in German, not only *Der Hund wedelt mit dem Schwanz*, but also *Sie umwedelten ihn wie die Hunde*.

F. MAX MÜLLER.

#### THE EARLY HISTORY OF UNIVERSITIES.

Cambridge: Jan. 24, 1887.

Prof. Laurie, in his published volume, says: "The bachelor course was, in fact, a grammar school or trivium course." He now admits that while "abridgments of Priscian and Donatus were studied at schools, there was a more extended study at universities." It was this essential difference which I considered was passed over in the earlier sentence; and, as it is to no small extent to the recognition of such a distinction that our ancient grammar schools owe their origin, I cannot but regard it as a point of some importance.

In quoting William Bingham's language in 1439, it will be seen by reference to my letter (*ACADEMY*, January 15) that my object was not to cite his words as a description of the state of the grammar schools in Bingham's own day, but to show that, inasmuch as he speaks of "seventie or mo" as "void" and "decayed," they had probably been existent, or at least a great proportion of them, a considerable time before he penned his petition.

J. BASS MULLINGER.

I had not the advantage of seeing a proof of my letter which appears in the last *ACADEMY*; hence two misprints which I hope I may be allowed to correct. Part 3, Mon. V. should be (*Pertz*, Mon. V.), and "Puccinoth" should read "Puccinotti."

S. S. LAURIE.

THE TRANSLITERATION OF INDIAN NAMES.  
Oxford: Jan. 24, 1887.

The last number of the *English Historical Review* contains a notice of my *Sketch of the History of Hindustan* which is so flattering, that I may be condemned as guilty of indecorous sensitiveness in finding any fault with my courteous critic. When he blames me for incompleteness as to the portions preceding the reign of Akbar and following the final overthrow of the Mughals, I can only plead, in extenuation, that to have described the Pathan Empire fully would have been to ensure the fatigue and nausea of most readers, and to have dwelt on the British conquest would have been to repeat an oft-told tale; while the bulk of the book—already perhaps too great—would have assumed intolerable dimensions. In pointing out what he deems minor errors, indeed, Mr. Lane-Poole unintentionally hits upon the real truth. I only aimed at producing "popular literature," and had no intention of undertaking "a serious historical work." But, in point of fact, the supposed errors are, for the most part, not errors, excepting so far as they are due to bad reading of proof-sheets. Mr. Poole seems to admit that he does not quite understand the governmental system of transliteration; and this is, in fact, the case, as one sees when he reproaches the printers with having no acute accents for *i* or *u*. The system adopted does not involve such accents. It is based upon the idea of representing the Urdu, or Persianised, forms of words by vowels sounded as unaccented Italian vowels, with an accented *a* for *alif*, and consonants as ordinarily used in most European languages. No equivalents are specially employed for *ain*, *ghain*, or *qāf*; and the system is merely a compromise meant to afford the lay reader a rough notion of the sounds. H. G. KEENE.

APPOINTMENTS FOR NEXT WEEK.

- MONDAY, Jan. 31, 5 p.m. London Institution: "The Story of the Bastille," by the Rev. W. Benham.  
8 p.m. Royal Academy: "Greek Sculptures expressive of the Emotions—after Phidias," by Mr. A. S. Murray.  
8 p.m. Society of Arts: Cantor Lecture, "Diseases of Plants, with special reference to Agriculture and Forestry," II., by Dr. T. L. W. Thudichum.  
8.30 p.m. Geographical: "The Scope and Methods of Geography," by Mr. H. J. Mackinder.  
TUESDAY, Feb. 1, 3 p.m. Royal Institution: "The Function of Respiration," III., by Prof. A. Gamgee.  
8 p.m. Royal Academy: Demonstration, "The Neck, Head, and Face," by Prof. J. Marshall.  
8 p.m. Biblical Archaeology: "Metrical Structure of Qenoth (Lamentations)," by the Rev. C. J. Ball.  
8 p.m. Civil Engineers.  
8 p.m. Society of Arts: "The Condition of Applied Art in England, and the Education of the Art Workman," by Mr. T. Armstrong.  
8.30 p.m. Zoological: "The Anatomy of *Hydromys chrysogaster*," by Dr. B. C. A. Windle; "The Phytophagous Coleoptera of Ceylon," by Mr. Martin Jacoby; and "Notes on *Brachyurus calvus*," by Mr. F. E. Beddard.  
WEDNESDAY, Feb. 2, 8 p.m. Royal Academy: Demonstration, "The Figure," I., by Prof. J. Marshall.  
8 p.m. Society of Arts: "Sewage Irrigation," by Dr. Alfred Carpenter.  
8 p.m. Dialectical: "The Ballet," by the Rev. Stewart D. Headlam.  
THURSDAY, Feb. 3, 3 p.m. Royal Institution: "Molecular Forces," III., by Prof. A. W. Ricker.  
4 p.m. Archaeological Institute: "Elythborough Church," by Mr. Albert Hartshorne.  
7 p.m. London Institution: "The Comic Songs of England," II., by Mr. W. A. Barrett.  
8 p.m. Lianean: "Fauna and Flora of the Afghan Boundary," by Dr. Alchison.  
8 p.m. Chemical: Ballot for Election of Fellows.  
8 p.m. Carlyle Society.  
8.30 p.m. Antiquaries.  
FRIDAY, Feb. 4, 7.30 p.m. Geologists' Association: Annual Meeting.  
7.30 p.m. Civil Engineers: Student's Meeting, "Recent Researches in Friction," II., by Mr. J. Goodman.  
8 p.m. Royal Academy: Demonstration, "The Figure," II., by Prof. J. Marshall.  
8 p.m. Philological: "The Place of Sanskrit in the Development of Aryan Speech in India," by Mr. J. Boxwell.

9 p.m. Royal Institution: "Some Unpublished Records of the City of London," by Mr. Edwin Freshfield.  
SATURDAY, Feb. 5, 3 p.m. Royal Institution: "Modern Composers of Classical Song—Johannes Brahms" (with Vocal Illustrations), by Mr. Carl Armbruster.

SCIENCE.

*The Iliad*. Books 1-12. By Walter Leaf. (Macmillan.)

A CLASSICAL edition may be reviewed in two ways. The critic may either ask what new things the book contains, or he may estimate it as an adequate or inadequate work, without laying stress on originality. These two points of view correspond to two ways of writing an edition. Some authors attach importance only to original research; others aim at producing the best book they can, summing up the best results of their predecessors as well as their own. The first method of writing and reviewing is, speaking roughly, German; the latter is preferred in England, and Mr. Leaf's *Iliad* is a good example of it. His object is, as he says in his preface,

"to offer a guide to students anxious to know more than elementary school-books teach. Homer is the starting-point of all Greek life, history, and development, and an editor ought to indicate the different lines which start from Homer. In this he need not include new matter; the proper place for that is in philological journals."

Such, briefly, is Mr. Leaf's plan, and he has followed it admirably. His work, let us add, is all the better because he has elsewhere made original contributions to Homeric studies. His book is, on the whole, the best English edition for ordinary readers. In making this criticism, no comparison is intended with Mr. Monro's *Iliad*. In its own line that edition is still unsurpassed, perhaps never will be surpassed. But Mr. Monro writes for a special class, and omits of set purpose many questions of general interest which Mr. Leaf treats well and sympathetically.

The book consists of an introduction of twenty-six pages, and the text with footnotes. There are no purely critical notes, no excursus, and—what is a definite fault—no index. The introduction discusses the text and scholia, and the origin of the *Iliad*. It is, of course, very brief; but, on the whole, gives a clear idea of the general nature of Homeric problems. The history of the Homeric controversy, so ably treated by Mr. Monro, and the grammar are not touched upon. Perhaps we may be allowed to summarise Mr. Leaf's view of the origin of the *Iliad*. The original poem was the "Wrath of Achilles," forming book 1, and parts of 11-15 and 18-21, and all book 22. Round this accretions grew gradually. The existence of one great genius, says Mr. Leaf, involves the neighbourhood of others not much inferior: thus Aeschylus involves Sophocles and Euripides, Shakspeare involves Milton and Marlowe. Similarly the additions to the "Wrath" were the work of poets whom, so to say, the original Homer called to life. This original poet lived in continental Greece (Monro), and in Achaia. The Achaeans, expelled by the Heraklidae, continued the *Iliad* in Asia. The original dialect was some form of Achaian, but the poems were probably rewritten first in Aeolic (Fick) and then in Ionic. All this is interesting

and plausible, and it more or less sums up the results of recent research; but Mr. Leaf supplies no arguments in support of it. His critics, he says, should "read the works of Bergk, Niese, Kayser, Grote, Christ, Fick, and others." That is very well, but something more definite is wanted to explain the apparent arbitrariness involved in the selection of the original "Wrath." Unless we are mistaken, Mr. Leaf is rather eclectic in his view of its contents. For general readers the introduction is excellent, but the professed scholar—at any rate, the professed Homeric scholar—will want more.

In his constitution of the text Mr. Leaf is very conservative. His aim is to approach as nearly as possible to the best tradition of the fifth century B.C., "to the *Iliad* of Herodotos and Thukydides." This *Iliad* can be got at, as Ludwich has shown, through Aristarchus; and Mr. Leaf therefore starts, more or less, from the Alexandrine grammarians. It is to them, he says, we owe our power of emendation. An editor who takes this view is bound to be conservative; for, if Ludwich's results are to be trusted, the *Iliad* of the fifth century B.C. differs little from the common text of to-day. Consistently enough, Mr. Leaf makes no use of philological research in his textual criticism. It may, he thinks, help us to get nearer the ultimate language of the poems; and many of its conclusions are accepted by him, e.g., the double vowel for a diphthong, σκηπτρόχος for σκηπτρόχος, which scholars like Rzsch reject. But philology can never restore us the ultimate language of the poems, and therefore Mr. Leaf will have none of it. He seems to prefer "no bread to half a loaf." And if Mr. Leaf takes this view, is he not a little inconsistent in reading *εὐκλείας* in 10.281 but *ἀκλείας* in 12.318, or in restoring *Ἀρπείδης* and the digammas occasionally? Moreover, we do not quite see the value of this "*Iliad* of Herodotos and Thukydides," at which Mr. Leaf aims. It must have been modernised. Mr. Leaf confesses so much by accepting certain philological conclusions as true. Would Mr. Leaf, in editing Shakspeare, be content with an eighteenth-century text, because it is sometimes impossible to be sure of the original? Would he, in editing Plautus, reject such correct forms as could be established? Even conservative editors like Götz write *saeuos* and *uortere*; would Mr. Leaf give us *saeuus* and *uortere*? Surely, if we cannot go the whole way, we are not bound to remain just where we are.

But it is the commentary which will most interest English readers, and which forms the "bulk" of the book. In the purely exegetical and grammatical notes, it must be confessed that Mr. Leaf (and it is no discredit to him) has not advanced very far beyond his predecessors, in particular Mr. Monro. But he has supplemented grammar by many interesting notes on other subjects, archaeology and history. In particular, he quotes fully, as might have been expected, from the Alexandrine critics, thus enabling the unlearned student to form for himself a clear idea of literary criticism under the Ptolemies, and of its value for Homeric studies. The archaeological notes, too, are interesting. Most of Mr. Leaf's notes on armour are taken from his own papers in the *Hellenic Journal*. We are

sorry to see he has not altered his view of the ἀσπίς ἀμφιβρότη (2.389). Dr. Gemoll's objections in *Bursian's Jahresbericht* were not, perhaps, very weighty; but it must be clear to every reader of Helbig's *Homerisches Epos* that the shield in question was not a *scutum*, but of a long oval type (Helbig, p. 220). On the other hand, Mr. Leaf seems right in rejecting Helbig's view of the παβδοί (12.294), which requires one to believe that some lines have fallen out. Still, some archaeological proof of Grashof's explanation, adopted by Mr. Leaf, would be welcome. Another good example of Mr. Leaf's range of subject is an interesting note (5.412) on relationship through the mother.

The philology of the notes seems to be good. One excellent etymology, if we mistake not, is Mr. Leaf's own, that of *καίριος*, which, till his paper on the word, was always explained "suitable." The derivation of ἀμφιγυήεις (1.607), taken from the *Hellenic Journal*, is not so successful. We should infer that Mr. Leaf distrusts the new school. The note on ἀλαστῆν (12.163) is good; but there are several "obsolete" explanations to be found in the book.

We venture to add a few detailed criticisms on the notes to book 12. In 53 *σχεδόν* is translated "in serried ranks." This seems very dubious, though the word is confessedly difficult. On 153 the rare omission of *οὐδὲ* might have been noticed. In 213 *παρέξ* surely means only "otherwise"; and in 222 we incline to Mr. Monro's way of taking the words. On 255 Mr. Leaf corrects what seems to be a slip in the latter scholar—*θῆλε* must mean "enchanted." On 285 we would suggest that *ἐρύκεται* is not a rare middle, but a passive. The reference then would be to the smoothness of the sea in some snowstorms, such as that described in *L'Homme qui rit*. The note of 274 ought, if we are not in error, to ascribe *πρόσω ἱεσθε* to Leo Meyer (Bezenberger's *Beiträge*, i.), not to Mr. Monro only. The explanation of *πύργος* in 333 and 334 as "wall" is distinctly good. In 370 some little difficulty is made about the *κασιγνήτος καὶ ὄπατος*. Surely it is said in the same spirit as the opening of the Egyptian "Tale of Two Brothers" (published by M. Maspero in vol. iv. of "Les Littératures Populaires"): "There were once two brothers, children of one mother and one father." The conjecture in 385, *ὁ δὲ* (for *ὁ δ' ἄρ'*) is good, though the MSS. evidence is weak in the extreme, and Mr. Leaf's reading, however original, can hardly have stood in the fifth century B.C. One may add that, if *ἀργεῖν* has the digamma, the connexion with Lithuanian *nerti*, given by Mr. Wharton, after Fick, must fall through. Mr. Leaf's reading must then be adopted in *Iliad* 16.742 and *Odyssey* 12.413. The note to 421 is another example of an interesting "general" note. In the note to 433 what are "spoken works"? and why is *χερὶς* derived from *χεῖρ* so decidedly? F. HAVERFIELD.

## OBITUARY.

W. H. WATERS.

MR. WILLIAM HORSCHRAFT WATERS, the senior demonstrator and assistant lecturer in physiology at Owens College, died very suddenly at his residence, Elsmere, Manley

Road, Manchester, on the night of Thursday, January 20. He was engaged at his work at the college on the afternoon of that day, apparently in good health. On his mother going to his room next morning, she found him dead. For the past ten years he had suffered from epileptic fits, and it is supposed he was suffocated while in a fit.

Mr. Waters, who was thirty-one years of age, was educated at the City of London School, and in 1875 he obtained an open scholarship in natural science, and entered Christ's College, Cambridge. He graduated in 1878 (First-Class Natural Science Tripos), and was immediately appointed demonstrator of physiology by Prof. Michael Foster. During the summers of 1879 and 1880, Mr. Waters studied under Profs. Kühne and Ludwig. In the summer of 1882 he was appointed demonstrator and assistant lecturer in physiology under Prof. Gamgee. During the interval between the resignation of Prof. Gamgee and the appointment of Prof. Stirling, Mr. Waters undertook the management of the physiological department and delivered the lectures. To the *Journal of Physiology* (vol. vi.) he contributed papers in which he gave an account of some researches undertaken by him under Prof. Ludwig, and he published in 1884 a little manual entitled *Histological Notes for the Use of Medical Students* (Manchester: Cornish, 1884). E. P.

## CORRESPONDENCE.

THE BABYLONIAN ZODIAC.

Barton-on-Humber: Jan. 24, 1887.

Referring to Mr. Bertin's interesting letter in the ACADEMY of January 22, I understand his answer to Dr. Edkins's enquiry to be, that the Babylonians had a (lunar?) zodiac of 30 signs. With respect to the lunar connexion of the number 30, we may remember that

"a lunation, or synodical month, being the interval between two conjunctions of the sun and moon, is equal to 29d., 12h., 44m. It was founded on the most obvious determination of the moon's course, and furnished the original month of the Greeks, which was taken, in round numbers, at 30 days (Lewis, *Astron. of the Ancients*, 16).

It is to be hoped that Mr. Bertin will shortly publish the tablet, with text and transliteration. Meanwhile, I would call attention to the interesting confirmation which it appears to afford of the important statement in Diod. ii. 30-1, respecting Babylonian stellar arrangement.

Diodoros, who, it is admitted, had consulted excellent authorities, having explained the Chaldaean theory of the 5 "Interpreters" (*ἐρμηνεῖς*—planets), says that under or in subjection to these are marshalled *ἐπιδροῦντα ἀστέρας*, *οὓς προσαγορεύουσι βουλαίους θεούς*. Surely these are the 30 ecliptic divisions in the tablet referred to by Mr. Bertin? It has often been proposed to read "36" instead of "30," and probably the passage will supply an excellent instance of the danger of attempting to alter classical authorities to suit supposed necessities. It will be very interesting to compare the names and stars of these 30 divisions with the moon-stations of other nations. I have long felt certain that sooner or later a Euphratean lunar zodiac would be brought to light.

Half of these 30 Chaldaean star-gods were above and half below the earth; hence they formed a circle (the ecliptic). But this arrangement could not, and did not, in the least prevent a further division of the ecliptic into a zodiac of 12 parts; and, accordingly, Diodoros continues:

"And they say that the chiefs of the divinities (*τῶν θεῶν*, i.e., of the 30 'Counsellors' previously mentioned) are 12 in number, to each of whom

they assign a month and one of the 12 signs of the zodiac (*τῶν δώδεκα ζωδίων*). . . . And with the zodiacal circle they mark out 24 stars, half of which they say are arranged in the north and half in the south."

Here we have a division of the ecliptic into 30 parts, and also into 12 parts; and 3 groups of 12 stars (or constellations), northern, central or zodiacal, and southern, the northern and southern groups being numerical reduplications of the central. And this arrangement, be it remembered, is that of the Chaldaean themselves. There is no suggestion that the number 12 was borrowed from Egypt. But I will not further enter into the question of a Euphratean solar zodiac until I have heard the evidence in support of Mr. Bertin's rather startling statements that "the Babylonians never made use of a zodiac of 12 signs," and that such a zodiac was "devised by the Egyptians out of the 30 Babylonian divisions."

ROBERT BROWN, JUN.

## SCIENCE NOTES.

THE first number of the new monthly journal called the *Essex Naturalist*, issued by the Essex Field Club, under the editorship of Mr. W. Cole, the hon. secretary, has just been published. It fitly opens with a paper by Mr. T. V. Holmes, the president of the club. In this article he offers an explanation of the origin of the subsidence which occurred in 1862 at Lexden, near Colchester. A nearly circular depression, at least ten feet in depth, was suddenly produced in gravel overlying the London clay. Mr. Holmes regards it as having been formed not by a vertical subsidence, as had been previously suggested, but rather by a landslip, the gravel having slid over the clay towards the River Colne. The last number of the *Transactions of the Essex Field Club*, issued in December, contains the presidential address delivered last year by Mr. Holmes. This deals in a comprehensive manner with the evidence bearing upon British ethnology, discussing the ethnic relations of the successive settlers in this country, and the extent of their probable survival in the present population.

## PHILOLOGY NOTES.

THE opening number of the *Phonetische Studien*, edited by Prof. W. Vietor, of Marburg University, is to appear in April. Among the contributors to this new periodical are Mr. A. M. Bell (Washington), Mr. A. J. Ellis, Docent J. A. Lundell (Upsala), M. P. Passy (Paris), Prof. E. Sievers (Tübingen), Dr. H. Sweet, Prof. M. Trautmann (Bonn), and other well-known phoneticians.

PROF. C. DE HARLEZ, of Louvain, has just published *Histoire de l'Empire de Kin ou Empire d'or*, translated for the first time from the original *Mandchu Aisin gu-run-i suduri bithe*, with a map. (Louvain, pp. xvi., 288.) The Kin, who were Mandchus, and the ancestors of the present dynasty, ruled over the north of China from 1114 to 1234 A.D. The translation has been done with great regard for accuracy, and is accompanied by interesting and useful notes. It is a worthy successor to the valuable and practical *Manuel de la langue Mandchoue: Grammaire, Anthologie et Lexique*, published by the same scholar some time ago. (Paris, 1884.)

## MEETINGS OF SOCIETIES.

THE ENGLISH GOETHE SOCIETY (MANCHESTER BRANCH).—(Wednesday, January 19.)

AFTER the appointment of officers and committee, a paper was read by Mr. R. McClintock, of Liverpool, upon "The Five best English translations of *Faust*," viz., those of Anster, Prof. Blackie, Sir T. Martin,

Miss Swanwick, and Mr. Bayard Taylor. Of these five Prof. Blackie alone ignored the essential importance of the second part, which he contrasted disparagingly as "arabesque painting" with the great human tragedy of the Part I. The ideal translation of *Faust*, it was insisted, must perfectly reproduce it in form as well as in meaning. Judged by this test Anster altogether broke down, for he exceeded the original in length by about one-seventh. In other respects he was excellent, except in lyrical passages. Blackie and Martin were similarly about seven and twelve per cent. in excess. The exuberant verbosity of the former, and the intervals of flatness which in the latter intervene between passages of hardly surpassable effect, forbade their versions to be considered final. Martin's defects in detail were principally his frequent use of the wrong word, and his artificial and sometimes ambiguous inversions. Miss Swanwick neither rose so high nor descended so low as Martin, and her version, slightly old-fashioned in manner as it was, was better suited to "unpoetical readers." Finally, Taylor's version was severely handled. His English was inferior to Miss Swanwick's, and he had retained less than his four rivals of the poetry of the original. Nor had he invariably observed the canon of absolute metrical fidelity, which he alone of the five proclaimed; e.g., in the Women's Easter Chorus. The Soldier's Chorus was instanced as, like the Archangel's song, a failure in the hands of every translator.—At the request of the chairman, Mr. McClintock read the entire Prologue in Heaven from a version of his own.—In the discussion, Prof. Ward qualified the high praise given to Sir T. Martin's version, and defended that of Mr. Bayard Taylor.—Mr. H. Preisinger discussed the special difficulties of *Faust* translation, due to its multiplicity of styles, and read extracts from the elegant, though little known, version of Lord Leveson Gower (1823).—The members and associates of this branch now approach a hundred.

#### ROYAL HISTORICAL SOCIETY.—(Thursday, Jan. 20.)

C. A. FYFFE, Esq., in the chair.—Mr. Oscar Brown read a paper on "The Attitude of England towards the French Revolution and Napoleon." After insisting upon the fact that this was one of the most critical periods in English history, he began his sketch with the close of the American war in 1783. He showed how England was gradually raised from a poor and defenceless condition of isolation in Europe to a position in which, for a few years, she was the arbiter of its destinies. The policy of Pitt, favourable to peace, retrenchment, and reform, was rudely interrupted when the minister was dragged, against his will, into the vortex of the Revolutionary war. England, the last nation to draw the sword against the Revolution, was also the last to sheathe it. When Prussia and Austria had made peace with France, we still continued the war. When the short truce of the peace of Amiens was broken, unaffected by the vicissitudes of Europe, we did not desist until we had driven Napoleon from his throne. The conclusion of the peace made us undisputed masters of Europe. At the same time we had exhausted the resources of the nation in the struggle, and had contracted an enormous debt. If we were wrong in our line of policy our responsibility was very grave. This question he left the society to discuss.—The paper was followed by a discussion, in which Messrs. Hyde Clarke, H. Haines, W. B. Duffield, and others took part, and which was closed by a learned speech from the chairman, Mr. Fyffe.—A desire was expressed in the course of the evening that a collected edition of Pitt's Despatches should be published by the society.

#### PHILOLOGICAL SOCIETY.—(Friday, Jan. 21.)

A. J. ELLIS, Esq., V.P., in the chair.—Dr. J. A. H. Murray made his Annual Report on the progress of the Society's *New English Dictionary*, which he is editing for the Oxford University Press. Part III. had left his hands. He hoped that all the copy for Part IV. would be sent to press by September next, so that the Part would be out by Christmas. The printing had of course begun now. Part III. contains 8,765 words, of which 5,323 are main words. Obsolete words are still less than 26 per cent. of the whole. "B" has very few Latin and Greek words, but contains some of the oldest Teutonic ones in the language, and others of late origin, some onomatopoeic, others not attaching themselves to any known

older roots. The power of word-creation has not died out: bam, bamboozle, bash, bun, blash, blight, blizzard, blowse, bludgeon, bluff, bog, bodge, bogus, boom, bosh, bother, box (a blow), &c., are of more or less recent birth. The etymologies of many B words are extremely difficult, and still obscure, notwithstanding the help of the best scholars and specialists. There are nearly 1,500 *be*-words, of which the 850 older and more important are treated separately, while the later and occasional ones, like *be-booted*, *be-muslined*, &c., are put in classes with one quotation a-piece. But the main difficulty in the Dictionary work is to trace the history of the development of the meanings of a word, and get them into logical order. "Break" has 80 meanings. You have to put the mass of quotations for these into classes, then connect them, and find, as you best can, where to fit in the sense of "to break a commandment" (*violare*). You sort your quotations into bundles on your big table, and think you are getting the word's pedigree right, when a new sense, or three or four new senses start up, which upset all your scheme, and you are obliged to begin afresh, often three or four times. Etymologies are nothing like the trouble of chains of meanings. The Dictionary has now 4,000,000 quotations. The editor ought at least to read these through, but, at eight hours a day, it would take him thirty years to do it: it is 80,000 hours' work. Of course he cannot do this, but must trust other men. Then he comes on a word like *aptitude*, which proves to be only *aptitude*. On turning to that, he finds no notice has been taken of the sense "attitude." He calls for the slips; and among the rejected ones sees several of the quotations required. So the *aptitude* article has to be recast, and the plates altered. Again, the 4,000,000 quotations are both redundant and deficient. No article three inches long but has fresh searches to be made for it. Dr. Murray named all the Sub-editors and Readers who still continue their work for the Dictionary—several have been at it twenty years—and thanked them heartily for their help, without which the book could not possibly be produced. He still wants men and women who will take small portions of the work just in front of Mr. Henry Bradley and his other assistants, so that all delay in hunting for quotations and working in fresh slips may be saved. He also needs searchers for *Desiderata*, of which a list for Part IV. will go out with Part III. The 800 copies of the last list found only six real workers at it; and queries in *Notes and Queries* yield nothing worth having. A late request for later extracts from Shakspeare's *borne*, a boundary—with a special caution that none were wanted for *bourne*, a brook—produced twelve answers to Dr. Murray, some astonished that he had overlooked Milton's "bosky *bourne*" (brook), and others to the Editor of the journal, but all for the meaning "brook." Folk find thinking so very difficult. The Dictionary staff was not properly organised till last October; now that it is so, more rapid progress with the work may be relied on.—The Society's thanks were voted to Dr. Murray for his Report, and for his untiring work at the great national undertaking under his control.

#### ROYAL ASIATIC.—(Monday, Jan. 24.)

COL. H. YULE, president, in the chair.—Dr. R. N. Cust, hon. secretary, gave a *viva voce* address on "The Languages of Oceania." He divided the vast Region into (1) Polynesia; (2) Melanesia; (3) Mikronesia; (4) Australia; and he dealt with each separately. He stated the five distinct theories of the origin of the Polynesian race. (1) A sunk continent; (2) South America; (3) China and Japan; (4) New Zealand (autochthonous); and (5) Malaysia. He then passed under review each island and language in this region, which extends from Fiji to New Guinea, inclusive of both. He spoke of the great progress that had been made towards the due comprehension of these questions, and the linguistic books published, showing that much more remained to be done. In Mikronesia he alluded to the languages which had been studied in the Carolines, Ladrões, Marshall, and Gilbert Groups, all north of the Equator. Of Australia he remarked that, though series of languages were catalogued, the information supplied was most inadequate. In Tasmania the last native had died; in Australia there were still one hundred thousand surviving, and it was hoped that something might still be done with regard to this remnant.—An interesting discussion followed, in

which Mr. G. Rusden, Mr. H. Howorth, Sir George Campbell, Mr. Park Harrison, Prof. Terrien de Lacouperie, and the president took part.

#### FINE ART.

##### THE OLD MASTERS AT THE ROYAL ACADEMY.

#### II.

OUT of the four Van Dycks at the Academy we may select for special notice the "Anne, Countess of Bedford" (140), lent by Lord Leconfield, from Petworth. It is a very fine example of the master's later and more meretricious mode—one confined to the English period—of depicting female loveliness; and it may, from this point of view, be classed with Lord Cowper's splendid "Rachel de Ruigny as Fortune" (at the Grosvenor Gallery), and with the "Margaret Lemon" of Hampton Court. It is from this manner, and not from the nobler and more refined style which was the outcome of the painter's higher nature, that Petitot, Lely, Kneller, and the host of lesser satellites and successors derived their inspiration. The "Thomas Howard, Earl of Arundel, and his Grandson" (144), sent by Sir Henry Bedingfield, is a vastly inferior repetition or copy of the Duke of Norfolk's portrait at the Grosvenor Gallery, identical in design with that work, but converted into a full-length by the clumsy addition of large pieces of canvas at the bottom and right side of the picture. Lord Normanton's "Princess Mary" (61) is cold and formal in conception; but it is executed with the greatest care and skill, notably in the pale-blue satin of the dress, partly veiled with a transparent filmy material, the rendering of which could only be attributed to Van Dyck himself. There is no reason to doubt the justice of the attribution of Mr. Holford's most interesting "Portrait of a Lady" (74) to that scarce master, Cornelis de Vos, a portrait-painter of the first class, who, if he was not uninfluenced by the technique of Rubens, preserved an entire originality, a truthful objectivity of conception, such as his greater contemporary scarcely attained in that branch. Though the head of the lady is not the best preserved part of the picture, there is an irresistibly sympathetic quality in its sober, unexaggerated truth. Jan Fyt has of late years made vast strides in the estimation of connoisseurs, and now bids fair to occupy a place not inferior to that so long ago granted to Snyders. The "Dog drinking" (76), contributed by Mr. Sellar, is an adequate specimen of his spontaneous vigour of design, and of his powerful, but unequal, and not very flexible, execution. The two small specimens of the art of David Teniers the Younger, from Dorchester House (101 and 110), are of first-rate quality, though they do not display the silvery exquisiteness which marks one period of the painter's practice. The "Boors playing at Skittles," in particular, shows a close observation of humanity, a keen zest in the reproduction of its outward manifestations, which by no means invariably characterise the works of this consummately skilful, but often perfunctory, master.

All three Rembrandts here are in the front rank as regards excellence, and serve to illustrate three different phases of the great master's career. Mr. Holford's "Martin Looten," signed, and dated "January 1632" (93), is a grave and simple work, in first-rate condition, like many of the early works of Rembrandt, and very nearly akin to the portraits in the "Anatomical Lesson of Dr. Tulp," which dates from the same year. The sober truth of the characterisation is in marked contrast with the manner which distinguishes the nobler and more pathetic, if less realistically faithful, delineations of later years. The Queen's "Adoration

of the Magi" (123), from Buckingham Palace, signed, and dated "1657," is a notable example of the unsurpassed pathos, the reverential awe, which mark the master's finest religious conceptions. Practically, it is not possible to discuss anything further than the central group in the foreground, the numerous figures in the middle distance being, or having become, so obscure that they may be said rather to be imagined than perceived. This, however, is not altogether a loss, seeing that one at least of the personages dimly visible is grotesque, and of incorrect proportions. Rarely, however, has the regenerator of true religious art imagined anything finer than this group, in which is shown the Infant on the knees of the Virgin, adored by the Magi. The mysterious calm with which the master has here enveloped the solemn act of worship is combined with a restrained dramatic force which thrills through the personages and binds them together into one consentient whole. In some respects as interesting as any of the three works is Mr. Sellar's "Sketch of an Angel" (83), which, small as are its proportions, must, we think, be accepted as a remarkable example of the peculiar genius of Rembrandt. With a singular power of suggestion, the angel—of whose form little save the head and vague draperies are visible—is shown soaring to the skies, with garment semi-luminous, and aureole composed, not of rays, but of globes of starlight brightness. Even more than the consummate execution of the head, full of force and delicacy in the modelling, and the mastery shown in suggesting the supernatural radiance of the figure, the sublimity of the general conception reveals the master himself, and forbids us to think of skilful pupil or imitator. The sketch may well have been painted between the years 1640 and 1645, for its technique has much in common with that of the "Woman taken in Adultery," painted in 1644 (National Gallery). It is just possible that it may have been a first idea for the soaring angel in the great picture of "Manoah and his Wife," painted in 1641, and now at Dresden, though it is entirely different in pose and design from the shadowy yet clumsy figure of the angel in that work—a conception which adds nothing to one of Rembrandt's greatest masterpieces.

Though there are few more genuine, if many more violent, delights than that which may be obtained from the careful examination of a fine collection of Dutch paintings of the seventeenth century, there is no more difficult or more ungrateful task than to attempt the description of such works, in which sympathetic truth of delineation combines with the most varied technical excellence to confer charm on subjects of limited scope and interest, or rather, perhaps, to reveal the charm latent in such subjects—as in everything truly and typically human—when they are approached as the more keenly observant among the Dutch masters approached them. Of three canvases here attributed to Franz Hals—one of the few great artists of whose work not many first-rate specimens exist in England—at least two are above suspicion. Neither in the "Portrait of a Man" (80) nor in the "Portrait of a Gentleman" (97) is the sooty opacity of the half-tones and shadows compensated, as in the master's most characteristic works, by the finest touches of the swift unerring brush; though both works evidence the painter's keen enjoyment in the exhibition of exuberant life, in the delineation of the more animal side of a personality. Of the two conversation-pieces given to Anthoni Palamedes—a painter seen to unusual advantage at the exhibition held last autumn at Brussels—neither is a very engaging specimen of his peculiar manner; indeed, the "Interior" (64), lent by Mr. Crews, has more the texture and the manner of Pieter Codde, a

painter of the same school, whose works are frequently confounded with those of Palamedes.

It is not obvious for what reason the unusually large "Landscape with Figures" (67), from Dorchester House, is attributed to the brothers Adrian and Isaac van Ostade jointly. It is a work of the elder and greater of the brothers, in his earlier and crisper manner, showing handling less fused and less subtle than is to be seen in several specimens of his later manner in the same gallery. The landscape, which is, we suppose, the part attributed to Isaac, has all the solidity of Adrian, and has not the half-mechanical sparkle which marks the style of the younger brother.

There are few, if any, finer specimens of the art of Albert Cuyp in existence than Mr. Holford's "View of Dort" (75), a work formerly divided into two halves mounted in separate frames, and then strangely enough called "Morning" and "Afternoon." The skill with which the mitigated glow of the sinking sun is made to penetrate in varying degree every part of the picture, is not more remarkable than are the delicate gradations by means of which there is given to each of the lazily sailing boats, in the middle and far distance, its exact place in the picture. The "Storm off Dort" (50) shows us the same master in a more animated and less usual mood, attempting with great skill, if not with complete success, the delineation of a storm on inland waters. Mr. Holford's "Travellers halting" (56), by Karel du Jardin, signed, and dated 1655, is a comparatively early work of that painter, of unusually fine quality, and specially remarkable as revealing in a marked degree the influence of Cuyp, which is not to be traced in the clear, cold tones of his best known productions. Of quite the first class are the two exquisite specimens of the truer and better style of Philip Wouwermans, from Dorchester House (100 and 108). These reveal his best qualities of silvery delicacy and charm, without the absolute conventionality, the singular lack of concentration and real significance, which mar such pieces as the large and important "Departure for the Chase" (73), lent by the Duke of Wellington. Besides the above, we may mention two important examples of the matured style of Adrian van Ostade, lent by Mr. Holford; two excellent examples of that able follower of Van Goyen, Salomon van Ruysdael; a beautiful landscape of small dimensions, known as the "Coup de Soleil," by that painter's celebrated nephew, Jacob van Ruysdael; and important works by Paul Potter, Jan and Andreas Both, and Nicholas Berchem.

The French schools are, as usual, represented by only three or four examples. Of these, the "Portrait of an Old Lady" (85), by Jean Baptiste Greuze, reveals that painter in an unusually favourable light. It is a simple, pathetic presentment of an aged gentlewoman, of fragile yet dignified aspect, wearing a white cap, or headdress, of peculiarly elaborate shape. The execution is skilful, but somewhat thin, and not adequate to the dignity of the conception. A very characteristic and well-preserved specimen of Greuze's more popular and less worthy manner is the "Girl with the Dove" (86), from the same collection. By Jean Baptiste Pater is the very graceful, if not highly distinctive, "L'Escarpolette" (49).

Were it not for the exceptional interest excited by the admirably chosen and admirable arranged exhibition of the water-colour drawings of Turner, we should say that the English schools have on former occasions been far more brilliantly illustrated than this winter. True, Sir Joshua Reynolds is represented by at least one celebrated canvas, Lord Rothschild's "Mrs. Lloyd" (37); but it is a ghost, though a beautiful one, and, with much of the master's most exquisite charm, has also much of his

least pardonable mannerism: the drawing of the lady's figure, almost entirely revealed by its clinging draperies, is questionable, and the legs in particular are certainly not in agreement with each other. Scarcely any other work by Sir Joshua calls for detailed notice. Gainsborough hardly shines forth more brilliantly this year than his great rival, though he is represented by a considerable number of large canvases—some, originally indifferent works executed in the artist's most perfunctory style, others garish and blurred from over-cleaning. Gainsborough, however, always lavished on the portraits of the members of his family all his sympathy and all his skill. No exception to this rule is the beautiful "Miss Gainsborough" (46), lent by Mrs. Lane, which is both finely modelled and spirited, with a pathetic touch in the vivacity of the expression which lends to the picture a peculiar charm. From the same collection is a study of two dogs—"Tristram and Fox" (47)—which for the suggestion of life, for the absolute success with which the canine individuality, without a touch of obtrusive humanity, is delineated, is only surpassed by the celebrated "Pomeranians," so deservedly admired both here, and later at the Grosvenor Gallery. Good in design and pathetic in suggestion is "An Old Horse" (43), painted in *grisaille*. Among the larger portraits, the fine, though faded, "Anne, Countess of Chesterfield" (146) may be specially mentioned. The interest of this work is concentrated in the finely modelled head, the expression of which has a reposeful quality not very usual in the productions of the master. Romney is this year in no wise inferior to the two great luminaries of his time; indeed, in general, sustained excellence he must for once be pronounced superior, though it is as evident as heretofore that he possessed none of the exquisite and dangerous subtleties of technique which, besides their other great qualities, distinguished his rivals. No portrait of the school now at the Academy can be said to surpass in unaffected elegance and distinction the "Anne, Marchioness Townsend" (20), from Dorchester House; while the portrait of "Lady Wright" (38), an elderly dame wearing a walking costume, with a huge muslin hat, shows the painter in a comparatively unfamiliar phase, as more nearly a realist than he often ventured to be, but as one capable of expressing with exquisite and unmanly charm all the sympathetic side of such a subject. Among several full-length portraits we would single out specially the beautiful, smiling "Isabella, Countess of Glencairn" (153), in a simple black gown.

We ought, perhaps, to have referred to Hogarth in his proper place. To speak frankly, there is in the exhibition nothing very characteristic or individual from his hand. Must we really make the painter of the sprightly, charming "Polly Peachum" answerable for the cold, spiritless and altogether uninteresting "Margaret Woffington" (25)? The unusually large and important "Coast Scene" (10), by John Sell Cotman, has a splendid strength and simplicity, a grandeur in certain parts of the design, which compel us to forgive the incompleteness and even the absolute incorrectness of other portions—faults, perhaps, in some measure attributable to the attempt of the painter to attain massiveness and breadth by an undue simplification and generalisation both of form and colour. As a pendant to this piece hangs the "Dutch Fishing-boats" of Sir A. W. Callcott (17)—a work which respect for an established reputation cannot prevent us from pronouncing a model in all respects of what a sea-piece should not be. Stiff, if correct, in drawing, it is hard, laboured, and devoid of all the higher sentiment which such a subject should express. The frozen immobility of the waves, the leaden,

opaque colour of the whole, are some among many qualities which render the work thoroughly distasteful. Not less absolutely a failure is an ambitious work by another artist of high reputation—the "Dover Backwater" (28) of Samuel Prout. On the other hand, we have rarely seen on the walls of the Academy better specimens of the unequal, but genuine art of William Collins than the two coast-scenes now shown there, of which Mr. Pender's "Early Morning on the Sussex Coast" (35) is the finer. Specially remarkable is the refinement of the atmospheric effects obtained, and the skill—unusual at the time when the artist painted—by the aid of which he has surrounded with air the figures in the foreground and the charming group of fishermen and boats in the middle-distance. We may mention further the pleasing, skilfully illuminated "Girl in a Shop of Animals" (21), by James Northcote; and the interesting "Study of a Child asleep" (33), by Samuel Medley—revealing an infusion of Reynolds tempered with Rembrandt, yet true, individual, and pathetic. There is much that requires explanation in Turner's superb and, for the time when he painted it, somewhat unusual, "Keelmen heaving in Coals by Night" (14), a work which appeared at the Royal Academy in 1835. Is it in reality a night-scene, illuminated by the moon, less sombre than, but akin to, the famous "Burial of Wilkie," of 1842? And if so, how are we to account for the positive blue of the sky, for certain varieties of tint and tone, and for the manner in which the marvellously suggested vistas of the far distance are indicated? Is the picture now in its original condition, or are any of these apparently conflicting elements due to restoration? However this may be, the work has splendid qualities of atmospheric effect and execution, and is specially remarkable for a sobriety of conception exceptional with Turner at that period. Nature is here made to speak for herself, and not to typify chiefly a vision or a mood of the painter.

If last year the water-colour drawings collected to illustrate the life-work of the master chiefly exemplified the glories of his maturity and the rainbow-hued, yet sad, splendours of his old age, we have this year an unequalled sequence of works of his first period, beginning with the early years of his boyhood, and continuing year by year through all those phases of development which were based on the austere beauty and pathetic art of Cozens. It certainly requires considerable powers of divination, and still greater powers of will, to discover in the very earliest works of the boy-painter definite promise of the genius which was by degrees to unfold itself from these beginnings. But, from the year 1797, or thereabouts, the full individuality and already unsurpassed skill of the painter began to display themselves in a series of masterpieces, such as that triumphant combination of draughtsmanship and atmospheric effect, "Ely Cathedral" (36); the "Caernarvon Castle"; the beautiful, mysterious, yet entirely true "Abbey Pool" (41); the nobly composed, but now faded and consequently monotonous, "Fonthill"; the superbly designed "Durham" of 1802. If Turner had not yet, in these early days, grappled with the endless problems of light and colour which afterwards occupied him, if he was not then consciously the weird and splendid poet of later years, yet he never composed more firmly and nobly, or drew more skilfully, than in this first period: he never, perhaps, lent to his transcripts and creations so dignified an air of absolute sincerity and repose. Then he merely sought to interpret worthily; to portray nature in the natural and unforced connexion of its various aspects with kindred phases of human emotion. Later, in that time of constant advance and development when the painter broke through the limits which had confined

him, and extended his art on every side, with the result of absolutely metamorphosing its technique, he seems to have been less moved by what he portrayed, to have taken a more prosaic and superficial, though, in externals, a more complete view of nature. Splendid specimens of this style are the "Grouse Shooting" (49), the "Woodcock Shooting" (49), the "Ingleborough" (53), and above all the "Bonneville, Savoy" (57), which is, perhaps, in some respects the finest drawing exhibited. The "Temple of Minerva, Sunium" (60), is, in point of sentiment, quite unworthy of Turner—so cheap and theatrical, indeed, that a doubt is raised as to whether it can have been painted at first-hand from nature. As a late and very beautiful specimen of the second manner, verging on the third, may be designated the "Val d'Aosta" (62). There are but few examples here of that third manner, in which, tired of success on *terra firma*, he grappled with all the tremendous problems of light and atmospheric effect, and made the myriad hues of his brush serve to express those sad vast visions, in depicting which he used Nature rather as a medium to be moulded and adapted according as his mood, melancholy or passionate, swayed him, than as an external reality, the ultimate aim of his art it should be to reproduce and interpret. Of this manner—of which it is not, however, an extreme specimen—the beautiful "Righi at Sunset" (72), very similar to one of those exhibited last year, is the finest example.

CLAUDE PHILLIPS.

#### CORRESPONDENCE.

##### ANOTHER FORGED ROMAN INSCRIPTION.

Combe Vicarage, near Woodstock: Jan. 22, 1887.

It may be well to append to my letters in the ACADEMY (Nov. 6, 1886, and Jan. 15, 1887) on the forged Roman inscription lately found at Blackmoorgate, on Stainmoor, in Westmoreland, a few words on another forged one in the grounds of Orchard Wyndham, a mansion about a mile south of Williton, Somerset. It is an upright stone, 7 ft. high. It is described in Murray's *Handbook* as "sculptured with a star and female head, and several Roman letters and numerals." The tourist learns that it is mentioned by Camden as in Cumberland, and that it was brought thence by the Wyndhams, Earls of Egremont. An account of it, with an inaccurate copy of its inscription, is given in Phelps's *History of Somersetshire*, under the heading "Roman Period." Phelps is followed even by Hübner. Its spuriousness was first shown by Mr. W. George (*On an Inscribed Stone at Orchard Wyndham, called 'Old Mother Shipton's Tomb,' with Illustrations, and an account of 'Mother Shipton' and her 'Prophecies,' &c., W. George, Bristol, 1879*). The genuine stone is still at Ellenborough, which is about a mile east of Maryport, and which is, according to Camden, Olenacum, according to Horsley, Olenacum or Virosidum. An engraving of it is in Dr. Bruce's *Lapidarium Septentrionale*. The spurious stone is larger, and the inscription, which is a very inaccurate copy, is taken from Gordon's *Iter Septentrionale* (London, 1726).

J. HOSKYNs-ABRAHAM.

#### NOTES ON ART AND ARCHAEOLOGY.

WE are sorry to hear that the proposed exhibition of the works of Mr. Whistler, which was to have taken place this spring, in Suffolk Street, between the winter and the summer exhibitions of the "British Artists," has been abandoned for the present, owing chiefly, it is said, to the difficulty of getting all the desirable loans within the required time.

The exhibition is likely, however, to take place next year.

THE drawings and pictures which the late J. H. Mole, Vice-President of the Royal Institute of Painters in Water-Colours, left behind him will be sold on Tuesday, Wednesday, and Thursday of next week by Messrs. Christie.

MESSRS. BOUSSOD, VALADON, & Co. will have on view next week, at the Goupil Gallery in New Bond Street, a collection of paintings by modern artists of the Spanish, Italian, and French Schools. A new picture by Mr. Frederick Goodall, entitled "For of such is the Kingdom of Heaven," will also be exhibited next week at Messrs. Tooth's in the Haymarket.

MESSRS. HOGARTH have on view at their new premises in Oxford Street an interesting group of drawings by Turner. The most important of them—and happily likewise the most exquisite—is an evening vision of the Rigi seen from the further side of Lucerne, introducing in the foreground the covered wooden bridge across the Reuss and the towers of the cathedral church. This is a late drawing, executed at a time when the work of the master was a pure and unalloyed poem. It is interesting not only for its own sake, but as being one and not the least fascinating of the several treatments which the landscape of the Rigi and the Lake of the Four Cantons received at Turner's hand. Another and much slighter but still very powerful Turner drawing at Messrs. Hogarth's represents what may be called a most dramatic sunset, seen from a low shore by the sea. Or is the shore that of the Lido and the waters those of the Lagoon? Anyhow it is clearly in the south that Turner has arrested the uncertain form and noble colours of the sky in the very moment of transmutation. Amid the mass of commonplace or of pretentious stuff which the picture seer is everywhere invited to behold, it is a refreshment to inspect such drawings as these, which came from a true master's hand.

THE art sale season at Messrs. Sotheby's was continued, not very auspiciously, last week, by the dispersion of a vast assemblage of what were called Old Masters' Drawings, which had been brought together by the late Mr. William Bates, of Birmingham. Such a sale brings Old Masters' Drawings quite into contempt in so far as it exerts any influence at all. The collection of such objects shows likewise, only too conclusively, how small can have been Mr. Bates's claim to possess any knowledge or taste in the departments of art therein sought to be represented. The condition of most of the drawings was very bad; and their connexion with the great masters to whom, "with a light heart," they were attributed, must have been—we venture to declare—in most cases exceedingly slight. A few authentic things we seemed to see, but what were they among so many? The attributions ought, we think, to have been made with more of timidity and prudence. As it was, Mr. Bates must have lived almost in a fool's paradise, as regards the quality of the art which he elected to surround himself. And it is worth while, we conceive, that we should point this out with much plainness of speech, for his case was, after all, only an exaggeration of the case of many—nay, of most—provincial collectors, who, by pretentious accumulations of third or fifth rate matter, add nothing to knowledge and do nothing to nourish taste. Yet it is often only with rare difficulty that the provincial collector—who has had the fewest possible opportunities of seeing the great things, and has often neglected to embrace even these—can be persuaded of his own helplessness, and of the

futility or mischief of his independent action in the collection of what—until they are brought to the test of the town—he is fain to consider works of "art."

## THE STAGE.

### THE PLAY AT THE HAYMARKET.

THE new play at the Haymarket is a play by Mr. Jones, and Mr. Jones and his plays have been, of late, a good deal before the public. His "Noble Vagabond" at the Princess's has been discussed a good deal. Several of the most influential critics did not greatly like it; but when critics do not like an author's work, they are invariably wrong. Mr. William Archer—himself an excellent critic—thought them so very wrong this time that he was moved to write upon the subject to the liveliest of evening newspapers. Nor was Mr. Archer's long letter all that appeared in print. We were favoured—as if the matter were one of vital interest to us—with the latest bulletins of "the booking." Audiences were gathering in extent, we were told; the "booking in advance" showed signs of improvement; nay, it was actually considerable—the fortunes of the play were convalescent. Then we were free to turn our thoughts, which had dwelt too anxiously, perchance, upon that theme of national import, the "booking in advance" at the Princess's—we were free to turn, then, in another direction, and there, behold, was Mr. Jones again. Mr. Jones was at the Haymarket. Well, we have really reason to believe that at the Haymarket the booking in advance is very satisfactory. I have, myself, special reason to believe it, inasmuch as Messrs. Russell and Bashford—busy with the booking in advance, presumably—forgot to invite me to the theatre, so that on Monday morning I relied upon a trusty friend to invest for me, as favourably as possible, with fear and trembling, the sum of exactly five shillings in a seat. What five shillings obtained was a chair very high up, though well below the seats which Mr. Bancroft used to reckon so entirely desirable as a substitute for the old Haymarket pit. I sat there, resigned, not to say cheerful, and filled, at least, with one deep source of consolation—the public mind might be at ease about the booking in advance. And then there was gradually unrolled before us this ingenious, interesting play, which is at once so clever a piece of stage-craft, and so insufficient an example of impulse and of literary art. Yes, "Hard Hit" has the great characteristics of the best second-rate English playhouse work: it is effective for acting; it is insignificant as literature.

There is a story skilfully contrived, contrived only at the accustomed sacrifice of probability, of real *vraisemblance* in the action and opinion of the characters. One accepts the improbabilities for the time being—does not have time to wonder why this husband did not believe rather more firmly in his wife, why this father did not believe rather more firmly in his child, nor why, when the villain of the story was scoring tremendously by false behaviour, in what was seeming to be an interview with a lady alone, neither the lady nor the concealed husband saw for a moment through the acting, and knew that the manner was false, only because the villain had concluded that he and the lady were not

alone. Again, the story is so adroitly told that one forgets that in a dozen *dramatis personae* there is only one new character, and that character new as a sketch more than as a portrait, in a feature more than in the whole. The "new character" is Tony Saxon, and what is new about him is hardly perhaps that, while impassioned about races, he remains a gentleman, and fairly mindful, except on one occasion, of his duty to his child. It is rather that, when he has no more money left to bet with, he is still interested in "the result": the ruling love of his life is strong, not in death, but as strong as ever in poverty. As for the other characters, we have said that they are old. There is the stern but honourable baronet. There is the rather weak-minded lover, who is secretly a husband. There is the polite rogue, who aims to marry money, to decoy the virtuous, to cheat his friends and co-directors. There is the disappointed and revengeful young lady, who lends herself conveniently as the tool of the polite rogue. There is the objectionable accomplice, whom the polite rogue thinks to keep at a distance, and who eventually betrays his chief. So much for the characters, save, after all, that there is a small person, one Major Fysh, who has traces of freshness in him. He bottles up so many improper stories, and he would enjoy so much to let them out. As for the dialogue, it shows little new observation. The language is neat and fairly crisp, it is never quite the language of comedy, and to poetic elevation it makes no claim. To discover the real merit of the piece, and the reason of its hold upon the audience, one comes back to the skilful stage-craft, to the knowledge and ingenuity that has enabled the author to give to every actor his due.

And the piece is, certainly, as a whole, excellently acted. There are one or two surprises in this respect. Miss Marion Terry, for instance, after a considerable absence from the stage, does with power what she has heretofore done chiefly with indication of sentiment. Perhaps, however, her opportunities are now rather greater than any she has hitherto enjoyed. At all events, the effect that she produces is infinitely increased. Wonderfully natural and telling is the long record of her woes. To some people, the effective honesty of Mr. Willard as Tony Saxon—the undeniable reality of his performance in the part of an almost blameless gentleman—will be a yet greater astonishment; but, for myself, I had long predicted for Mr. Willard successes of a much more varied kind than those which awaited him at the Princess's. His directness, his unconventionality, his energy, and his nervous force—these possessions made great things possible to him, and great things he is certainly on the borders of achieving. Mr. Beerbohm Tree is the polite rogue: he it is who is the successor to Mr. Willard in the part of the gentleman who does violence in evening dress, and is wicked in immaculate attire. Mr. Tree's facial expression in the moment of his discomfiture is singularly subtle and true; and he has been discreet from the beginning, wholly avoiding, on this occasion, the giving of undue prominence, of undue colour, to his part. Mr. Arthur Dacre plays the part that would have been played at the St. James's by Mr. Kendal; and

he plays it with as much reality, though, perhaps, to the audience, less sympathetically. Mr. Frank Archer, who has been seen of late at too rare intervals, gives truth to the austerity and high-mindedness of the impoverished baronet. Mr. Henry Kemble makes quite a character part out of that highly improper, but immensely genial Major Fysh, whom we have spoken of already; and one or two other minor characters among the men are perfectly well played. As for the other ladies, it is an artistic extravagance of the first order to put Miss Mary Rorke into the second rank. But the extravagance justifies itself, for an otherwise repulsive character here exercises on one the influence of the handsome and the charming; and a quite admirable intelligence, and a sure instinct, enable Miss Rorke to be true to every nuance of her character from the first moment to the last. It is a performance of a peculiar, quiet skill. You cannot make much nowadays of an attached and humorous maidservant. The combination is so old; the rôle so familiar. Yet Miss Lydia Cowell does manage to give it a measure, if not of originality, at all events, of truth.

The piece is well mounted. The chambers of the polite ruffian are furnished quite prettily with eighteenth-century furniture. And in the garden scene at Wandsworth, the little lawn of Myrtle Villa, it is quite a foreign, or a South-coast light that illumines that somewhat unromantic suburb. Mr. Jones has idealised nothing. It remained for the scene-painter to idealise something, and what he selected was Wandsworth.

FREDERICK WEDMORE.

## MUSIC.

### MUSIC NOTE.

THOUGH we have received from Liverpool a notice of "Nordisa," the new English opera by Mr. F. Corder, which was produced there for the first time on Wednesday, we are compelled by pressure on our space to reserve the publication of it till next week. It must be sufficient now to congratulate the composer, and Mr. Carl Rosa as well, upon the success of the work.

VOLUME III. OF  
**HAMILTON'S COLLECTION** of PARODIES  
IS NOW READY,  
Containing Parodies of Byron, Moore, Kingsley, Southey, Mrs. Hemans,  
Sir Walter Scott, Burns, Campbell, Swinburne, and Oliver Goldsmith.  
4to, cloth gilt extra, 7s. 6d.  
REVUES & TURNER, 196, Strand, W.C.  
E. J. STONEHAM, 79, Cheapside.

Just published, price 1s.; by post, 1s. 3d.  
**THE VICTORIA UNIVERSITY**  
CALENDAR for the Year 1887.  
London: MACMILLAN & CO. Manchester: J. E. CORNISH.

BY JULIUS ALTHAUS, M.D.  
**THE FUNCTIONS of the BRAIN:** a  
Popular Essay. Price 2s. 6d.  
ON FAILURE OF BRAIN POWER. 1s. 6d.  
ON TINNIUS AURIUM, and its Treatment by Electricity. Price 1s.  
LONGMANS & CO., Paternoster-row.

JUST PUBLISHED. 66 pp., 8vo, sewed. Price Half-a-Crown.  
**REMARKS ON THE PRACTICE and POLICY**  
of LENDING BOULEIAN PRINTED BOOKS and MANUSCRIPTS.  
By HENRY W. CHANDLER, M.A., Fellow of Pembroke College, Oxford, and  
Waynflete Professor of Moral and Metaphysical Philosophy.  
B. H. BLACKWELL, 50 and 51 Broad Street, Oxford.

Just published, paper covers, crown 8vo, price 1s.  
**THE EXPLOSION:** a Novel. By JAMES  
MOTHERSON.  
"The author's style is clear and concise, and the plot is well worked  
out."—*Leeds Times*.  
London: WYMAN & SONS, 74 to 76, Great Queen Street, W.C.

## MURRAY'S MAGAZINE, No. 2,

PRICE ONE SHILLING.  
FEBRUARY, 1887, is now ready.

### CONTENTS:

- I. LORD BYRON'S LAST VERSES.
- II. LETTERS FROM GIFFORD AND SCOTT TO LORD BYRON.
- III. GENERAL GRANT. (Conclusion.) By MATTHEW ARNOLD.
- IV. A SHOOT IN JANUARY. By E. S. H.
- V. THE CHURCH HOUSE. By the BISHOP OF CARLISLE.
- VI. AMOUR DURE. (Conclusion.) By VERNON LEE.
- VII. "K. G. and COSTER."
- VIII. BY CAR and by COWCATCHER. (Part I.) By LADY MACDONALD.
- IX. OLD OXFORD REVELS. By W. L. COURTNEY.
- X. THE TALK OF PARIS.
- XI. MAJOR LAWRENCE, F.R.S. (Continued.) By Hon. EMILY LAWLESS.
- XII. OUR LIBRARY LIST.

JOHN MURRAY, Albemarle-street.

## BLACKWOOD'S MAGAZINE.

No. 856.—FEBRUARY, 1887.—2s. 6d.

### CONTENTS.

- DIANE DE BRETEUILLE.  
AMONG THE TRANSYLVANIAN SAXONS.  
THE DOCTOR: AN OLD VIRGINIA FOX-HUNTER.  
CATHAY AND THE GOLDEN CHEROKEE. BY MAJOR-GENERAL A. R. MACMURDO.  
SARRACINESCA. BY F. MARION CRAWFORD. CHAPS. XXVII, XXVIII.  
THE HORSE-SUPPLY IN INDIA.  
"THE KING OF LOVE MY SHEPHERD IS," LATINE REDDITUM. BY J. P. M.  
THE PICTORIAL ART OF JAPAN.  
THE OLD SALOON.  
THE POSITION.

WILLIAM BLACKWOOD & SONS, Edinburgh and London.

## THE FORTNIGHTLY REVIEW

FOR FEBRUARY.

EDITED BY FRANK HARRIS.

- THE PRESENT POSITION OF EUROPEAN POLITICS. II.—France.  
THE STATE OF OUR TRADE. By GEORGE HOWELL, M.P.  
OUR NOBLE SELVES.  
SMALL FARMS. By LORD WASTAGE, V.C.  
THE MUR and the POLICE. By STEPHEN.  
INFECTION AND DISINFECTION. By HENSON ROOSE, M.D.  
EARTHQUAKES. By Professor G. H. DARWIN, F.R.S.  
THE PROVINCE OF PHYSICS: A REJOINDER TO PROFESSOR HUXLEY.  
By W. S. LILL.  
THE TRANSCASPIAN RAILWAY. By Professor AEMILIUS VAMBERY.  
CORRESPONDENCE:—  
DEMOCRACY IN NEW SOUTH WALES. By AUGUSTUS NASH.  
THE NAAS SLOJD. By ADELINA FULLAR.  
HOUSELESS AT NIGHT. By CHAS. C. BETHUNE and HAROLD E. BULTON.  
THE FIFTH EDITION of the JANUARY Number is now ready.  
CHAPMAN & HALL, Limited, Henrietta-street, W.C.

NOW READY, Price Six Shillings.

## THE WESTMINTER REVIEW.

JANUARY, 1887.

### CONTENTS.

- I. STATE EDUCATION IN AMERICA.
  - II. THE ANCIENT WILD ANIMALS OF BRITAIN.
  - III. DIDEROT and the ART OF ACTING.
  - IV. WHAT WOMAN IS FITTED FOR.
  - V. THE ART OF GOVERNMENT.
  - VI. THE BISHOP OF CHESTER'S OXFORD LECTURES.
  - VII. PLATO'S MORAL MISSION.
  - VIII. THE RENT QUESTION IN IRELAND.
  - INDEPENDENT SECTION:—
  - I. LONDON GOVERNMENT.
  - II. GOVERNMENT AND COMMERCE.
  - CONTEMPORARY LITERATURE:—1. Theology.—2. Philology.—3. Politics, Sociology, Voyages and Travels.—4. Science.—5. History and Biography.—6. Belles Lettres.
- London: TRUBNER & CO., Ludgate-hill.

## THE NATIONAL REVIEW.

FEBRUARY, 2s. 6d.

### CONTENTS.

- THE EARL OF IDDESLEIGH—  
1. A TRIBUTE from a COLLEAGUE. VICOUNT CRANBROOK.  
2. SONNET: IN MEMORIAM. By ALFRED AUSTIN.  
THE CHURCH and DISSENT. By the Right Hon. J. G. HUBBARD, M.P.  
A LAWYER'S LOVE-LETTERS. By CHARLES ARCHER COOK.  
THE RIVALRY OF ENGLAND and RUSSIA. By Col. G. D. MALLESON.  
ROBERT SOUTHEY. By JOHN DENNIS.  
IMPERIAL MIGRATION and SETTLEMENT. By Maj.-Gen. H. N. W. FELDING.  
THE ECLIPSE of ESPRIT in FRANCE. By ARTHUR TILLEY.  
OLD "YOUNG ENGLAND" and NEW. By T. E. KEMBEL.  
WILLIAM BARNES. By the PROFESSOR of POETRY at OXFORD.  
THE MILITARY FRONTIER OF FRANCE.  
POLITICS at HOME and ABROAD.  
CORRESPONDENCE.

London: W. H. ALLEN & CO., 15, Waterloo-place.

## THIS PART BEGINS A NEW VOLUME.

Price 8d.

## CHAMBERS'S JOURNAL

For FEBRUARY.

First Instalment of a New Novel:

### RICHARD CABLE, THE LIGHTSHIPMAN.

By the Author of "MEHALAH," "JOHN HERRING," "COURT ROYAL," &c.

- THE BANK OF FRANCE.  
TOLD BY TWO. By T. W. SWIFT.  
SOME INTERESTING GEOLOGICAL ITEMS.  
MY GRANDFATHER.  
THE CHILDREN'S POET.  
PENNY GAFFS.  
COMMON ERRORS.  
TEMPORARY STARS.  
OLD CLOTHES.  
THE HIGHER EDUCATION OF WOMEN: I.  
SACCHARINE from COAL-TAR.  
THE "MAN-EATING" ELEPHANT of MUNDLA.  
A BOOK OF TABLE-TALK.  
BEYOND: A WINTER IDYLL.  
KILLED on the TELEGRAPH WIRE. Poem by ALEXANDER ANDERSON.  
NEWFOUNDLAND and LABRADOR.  
COLLIERY EXPLOSIONS and the JAWY LAMP.  
RECENT HOAXES.  
A FEW WORDS on BRONCHITIS.  
THE LAW OF TREASURE-TROVE.  
THE MONTH: SCIENCE and ARTS.  
OCCASIONAL NOTES.  
POETICAL PIECES.  
W. & R. CHAMBERS, London and Edinburgh.

NOW READY, is.

## SCRIBNER'S MAGAZINE.

No. II. FEBRUARY, 1887.

### CONTENTS:

- JULIUS CÆSAR as PONTIFEX MAXIMUS. Frontispiece. From the Bust in the Museo Chiaramonte, in the Vatican.  
THE LIKENESSES of JULIUS CÆSAR. JOHN C. ROWES. With Illustrations from the Author's Collection.  
THE RESIDUARY LEGATEE: or, the POSTHUMOUS JEST of the late JOHN AUSTIN. Part I. The Will. J. S. of Dale.  
HALF A CURSE. OCTAVE THANET.  
IVOIRY and GOLD. CHARLES HENRY LUDERS.  
REMINISCENCES of the SIEGE and COMMUNE of PARIS. Second Paper. THE SIEGE. Illustrated. E. B. WASHBURN, ex-Minister to France.  
SETH'S BROTHER'S WIFE. Chapters VI.—IX. HAROLD FREDERIC.  
THE LAST FURROW. CHARLES EDWIN MARKHAM.  
GLIMPSES at the DIARIES of GOVERNMENT MORRIS. Social Life and Character in the Paris of the Revolution. Second (Concluding) Paper. ANNIE CARY MORRIS.  
THE STORY of a NEW YORK HOUSE. II. Illustrated. H. C. BUNNER.  
OUR NAVAL POLICY—a LESSON from 1861. JAMES RUSSELL SOLEY, U.S. Navy.  
THE DUCHARMES of the BASKATONGE. DUNCAN CAMPBELL SCOTT.  
AFTER DEATH. LOUISE CHANDLER MOULTON.  
M. COQUELIN. BRANDER MATTHEWS.  
RUSSIAN NOVELS. THOMAS SERGEANT PERRY.  
LONDON: FREDERICK WARNE & CO., 15, Bedford-street, Strand.

## THE CENTURY MAGAZINE.

Price 1s. 4d.

CONTENTS FOR FEBRUARY, 1887.

- ABRAHAM LINCOLN. J. G. NICOLAY and Col. HAY. 16 Illustrations.  
THE OLDEST CHURCH in LONDON. 16 Illustrations.  
CARANCHO. GEORGE W. CABLE. Illustrated.  
THE RIVER of REST. JOAQUIN MILLER.  
THE HUNDRETH MAN. FRANK R. STOCKTON.  
EDWARD THOMPSON TAYLOR. WALT WHITMAN.  
PART of an OLD STORY. JAS. L. ALLEN. Illustrated.  
SOUVENIR DE JEUNESSE. EDM. CLARENCE STEEDMAN.  
THE RELATIVE STRENGTH and WEAKNESS of NATIONS. EDWARD ATKINSON.  
A MIDWINTER RESORT. WM. C. CHURCH. Illustrated.  
RECENT DISCOVERIES of WORKS of ART in HOME. RODOLFO LANCI. Illustrated.  
THE STARS. S. P. LANGLEY. Illustrated.  
TOPICS of the TIME—Open Letters.—Eric d'Arcy, &c., &c.

## ST. NICHOLAS MAGAZINE.

Price 1s.

CONTENTS FOR FEBRUARY, 1887.

- BETWEEN SEA and SKY. H. H. BOYSEN. Illustrated.  
THE STORY of PRINCE FAIRY-FOOT. FRANCES HODGSON BURNETT. Illustrated.  
A PHILOPENA. MARY MAPES DODGE. Illustrated.  
MRS. FEATHERTAIL and SQUIRE FUZZ. Illustrated.  
JUAN and JUANITA. F. C. BAYLOR. Illustrated.  
JENNY'S BOARDING-HOUSE. JAS. OTIS. Illustrated.  
WIZARD FRONT. FRANK DENSTER SHERMAN.  
BROWNIE'S SINGING-SCHOOL. PALMER COX. Illustrated.  
JACK in the PULPIT.—Letter-b. &c.—Riddle-box, &c., &c.  
London: T. FISHER UNWIN, 25, Paternoster-square, E.C.

## THE CHRISTIAN REFORMER

For FEBRUARY, Price 1s., contains:—

- THE IDEA of PERSONALITY and the DOCTRINE of the TRINITY. Part II. (Conclusion). By Prof. GOWEN—HOW to ENJOY SHAKESPEARE. By the Rev. H. FRANK SALLY, M.A.—"NATURAL LAW in the SPIRITUAL WORLD." Part I. Expository. By the Rev. JAMES BELL.—THE UNITARIANS of LONDON BETWEEN FORTY and FIFTY YEARS AGO. By the Rev. THOS. SADLER, Ph.D.—HUMAN AUTOMATISM and FREE WILL. By the late Dr. W. B. CARPENTER, C.B., F.R.S., &c.—THE BABYLONIAN CONCEPTION of SIN. By the Rev. GEORGE EVANS, M.A.

London: WILLIAMS & NORGATE.

## THE HOUR GLASS

Price Threepence.

The Contents of the FEBRUARY Number are as follows:—

1. LUCINDA'S ALTRUISM (Short Complete Story). By W. M. HARDING.
  2. AN ASCENT of the GROSS CLOCKNER. By Mrs. MAIN (Mrs. FRED BERNARD). With several Illustrations.
  3. "GENTEEL EMPLOYMENT." By G. A. SMICOX.
  4. A FICKLE WIDOW. An Eastern Tale, adapted by ROBERT K. DOUGLAS, with nine Japanese Illustrations.
  5. THE MINISTERIAL CRISIS. By T. E. K.
  6. THE DIARY LANE SHOW. By S. ROWE BENNETT. Illustrated by John Dinsdale.
  7. THE NEW CRITICISM (Locksley Hall Sixty Years After). By LAURENCE FITZWILLIAM.
  8. NOTES OF THE MONTH. By MINUTE GLASS.
- London: A. G. DAWSON, 14, Ivy-lane, Paternoster-row.  
Of all Booksellers: Post Free 4d., or 4s. per annum.

## THE LEISURE HOUR

For FEBRUARY (Ready this Day), contains:—

- "SOMETHING to HIS ADVANTAGE." A New Story. By the Rev. T. S. MILLINGTON, M.A.  
MOHOMISM as IT IS. Chap. II. By the Rev. ALFRED ROWLAND, LL.D.  
THE WONDERFUL ADVENTURES of WASOHIOYE. A Japanese Story. By Lieut. M. KATAOKA.  
SOME WORDS on WOLVES. By the Rev. J. G. WOOD, M.A.  
THE USEFULNESS of OLD AGE. By JAMES MASON.  
THE SEVENTH EARL of SHAFFESBURY. Part II. Speeches.  
"OUR ODE MON" (Poetry). By "TOM BROWN."  
AMONG some OLD PAPERS. By the Author of the "Culture of Pleasure."  
HOYE DOWN; or, INCIDENTS of LIFE in the NORTH SEA FISHING FLEETS.  
WAYS of LIFE and WORK. By the Rev. HARRY JONES, M.A.  
A SOLO. By SYDNEY GREY.  
KNELLER HALL: OUR MILITARY SCHOOL of MUSIC. By FREDERICK HASTINGS.  
AN OBSCURE ARCHPELAGO.  
ON BOARD NELSON'S SHIP.  
LOCKSEY HALL: EARLIER and LATER. By S. G. GREEN, D.D.  
THE DUTCH AGRICULTURAL and BEGGAR COLONIES. By W. TALLACK.  
THE GENTLEMAN COMMONER. By W. J. GORDON.  
THE WONDERFUL ORGAN. From the German, by JULIE SETTER.  
VARIETIES, &c.

London: 56, PATERNOSTER-ROW; and of all Newsagents.

## 3d.] ILLUSTRATIONS. [3d.

No. 5 (New Series), for FEBRUARY, of

Edited by FRANCIS GEORGE HEATH.

- DRAGON HOLLOW. 8, 9 and 10. By FRANCIS GEORGE HEATH.  
LUDLOW and ITS CASTLE. With 4 Engravings. By M. POWIS BALE C.E.  
CRUISE ROUND SCOTLAND. With 13 Views. By H. A. MEASON.  
RAILWAY MEN. (Mr. Allen Searle, of the L.B.S.C.R.) With Portrait. By the EDITOR.  
UNIVERSITY COLLEGE HOSPITAL. With 2 Engravings. By the EDITOR.  
THE GREAT DISTRIBUTING ESTABLISHMENT. II. (Messrs. W. H. Smith & Sons).  
PEN and PENCIL PORTRAITS. (Mr. John Ruskin.) With Portrait.  
SHELLEY WORSHIP. By ALFRED EMMET.  
BIRD STUDIES. With 2 Engravings. By FLORENCE BARLOW.  
"THE POINT" ST. PETERSBURG. With 4 Engravings. By WALTER WISANS.  
MAN. By F. A. A. SKUSE.  
ILLUSTRATED INVENTION. ILLUSTRATED REVIEWS of BOOKS, &c.  
London: W. KENT & CO., 23, Paternoster-row, E.C.

## 1s. TIME. 1s.

12s. pages.

Large 8vo.

CONTENTS FOR FEBRUARY, 1887.

- A. OLIVER FERMOR . . . . THE EARL OF IDDESLEIGH.  
C. MARVIN . . . . ENGLISH MERCHANTS and GERMAN TRADERS.  
"AN AMERICAN JOURNALIST" JOURNALISM IN THE UNITED STATES. II.  
H. POTTINGER STEPHENS . . "MR. BROWN." A COMEDY OF ERRORS. PART III.  
JOSEPH FORSTER . . . . ROUSSEAU.  
GRAHAM EVERITT . . . . DOCTORS AND DOCTORS. I.  
W. C. BRYANT . . . . POEM: TWELFTH NIGHT.  
A. G. BOWIE . . . . THE NEW POSTAGE STAMPS.  
ANNIE THOMAS . . . . "SHALL YOU CALL."  
PSYCHOLOGIST . . . . LUNATICS at LARFE.  
A. G. WRIGHT . . . . POEM: IN CUPID'S LANE.  
ANNIE THOMAS . . . . "LOVE'S A THYANT. CHAPS. V, VI.

TIME'S FOOTSTEPS FOR THE MONTH. CRITICAL NOTICES.  
THE BEST BOOKS OF THE PAST MONTH: A CLASSIFIED BIBLIOGRAPHY.

London: SWAN SONNENSCHEIN, LOWREY, & CO., Paternoster-square.

Monthly, price Half-a-Crown.

## THE CONTEMPORARY REVIEW.

CONTENTS FOR FEBRUARY.

- IRELAND: 1782 and 1896. By LORD EDMOND FITZMAURICE.  
ABOUT FICTION. By H. RIDER HAGGARD.  
INDIA.—II. By Sir M. E. GRANT DUFF.  
THEOLOGY as an ACADEMIC DISCIPLINE. By A. M. FAIRBAIRN, D.D.  
AN OLD COUPLE. By MICHAEL FIELD.  
KERRY: a Plan for Home Rule. By the Rev. H. S. FAGAN.  
THE PEOPLE'S PALACE. By WALTER BESANT.  
THE NAVY and its RULERS. By Sir R. SPENCER ROBINSON.  
CONTEMPORARY LIFE and THOUGHT in ITALY. By G. BOGNETTI.  
CONTEMPORARY RECORDS.—  
I. POETRY. By W. P. KER.  
II. GENERAL LITERATURE.

LONDON: CO., LIMITED, 56, Ludgate-hill E.C.